Sid Vicious and Nauseating Nancy:

A Love Story, by Ron Rosenbaum

ONE DOLLAR OCTOBER 30, 1978

NEW YORK

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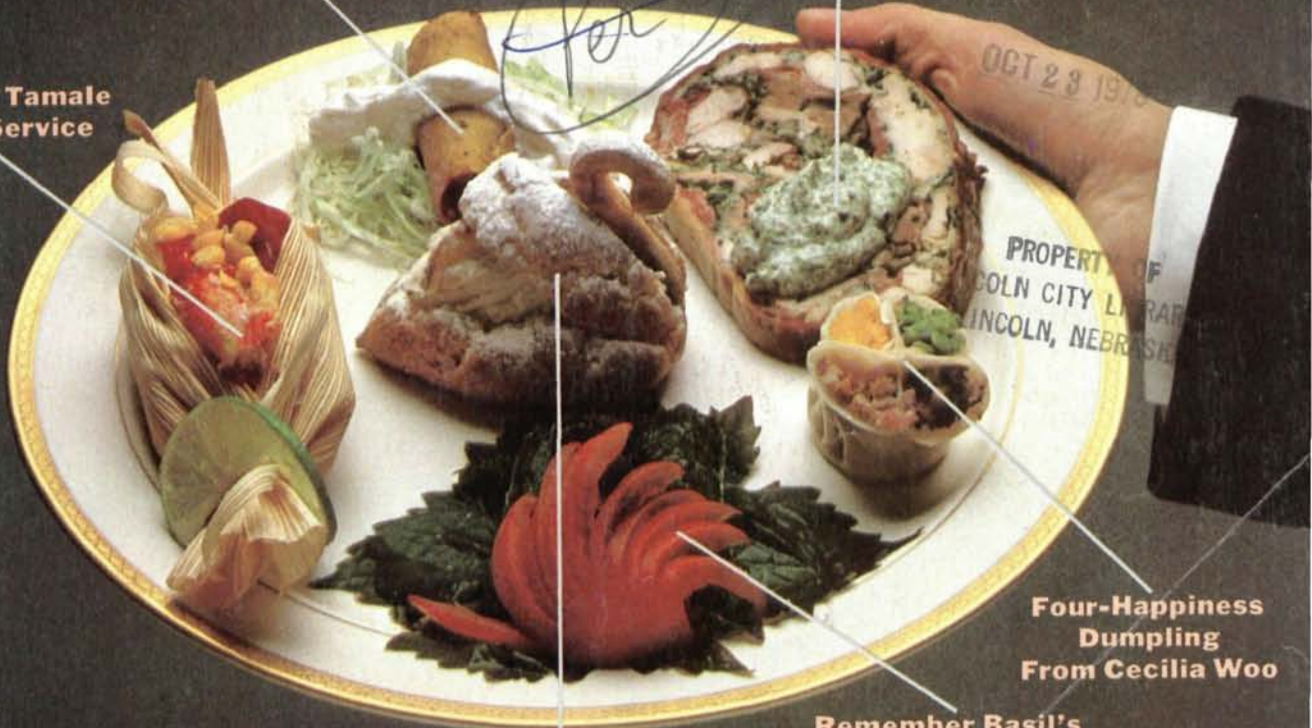
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Chicken Implicit
From Susan Holland
King-Crab Tamale
From In Service
Four-Happiness
Dumpling
From Cecilia Woo
Remember Basil's
Stuffed Dolmas
Cream-Puff Swan
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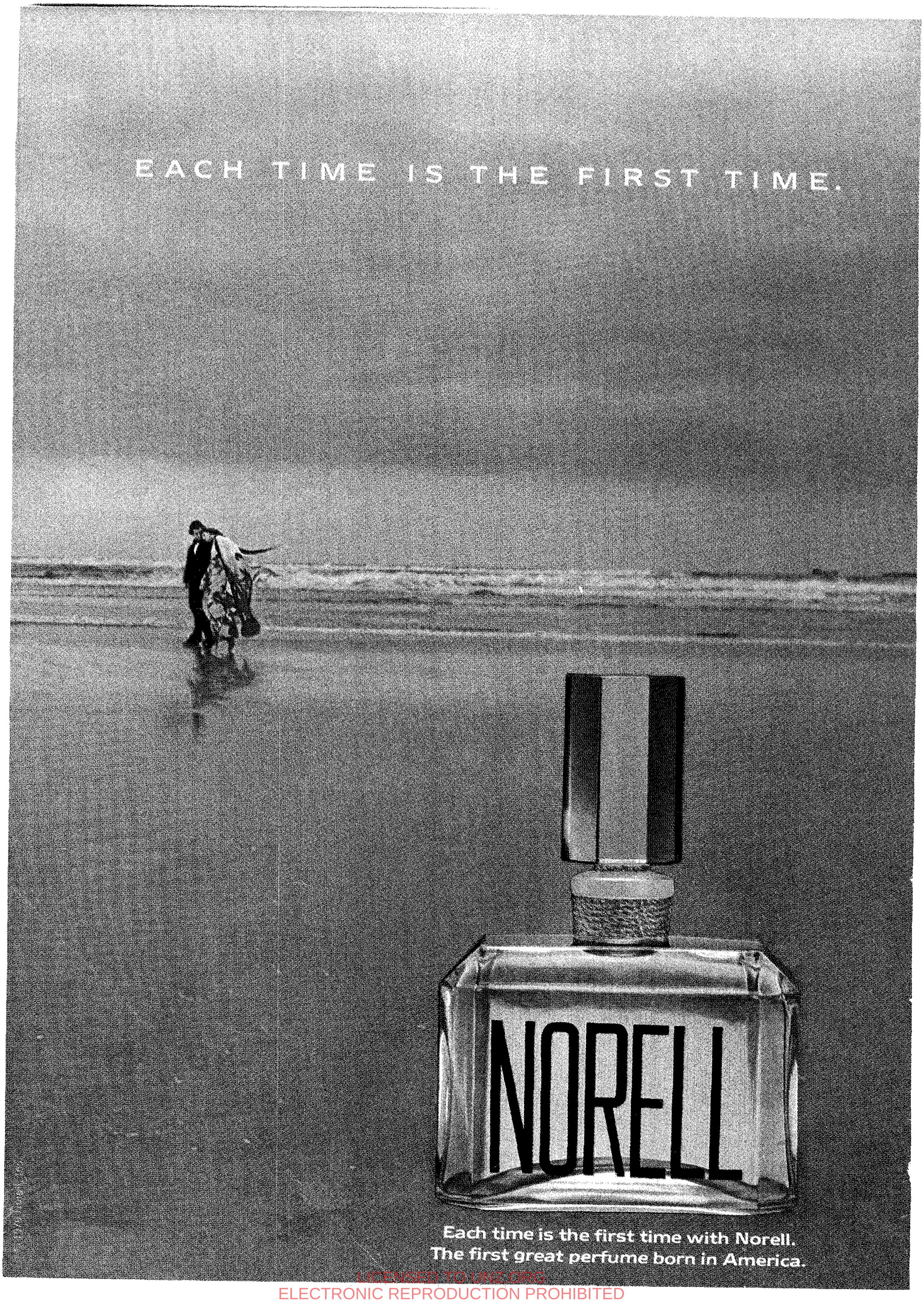
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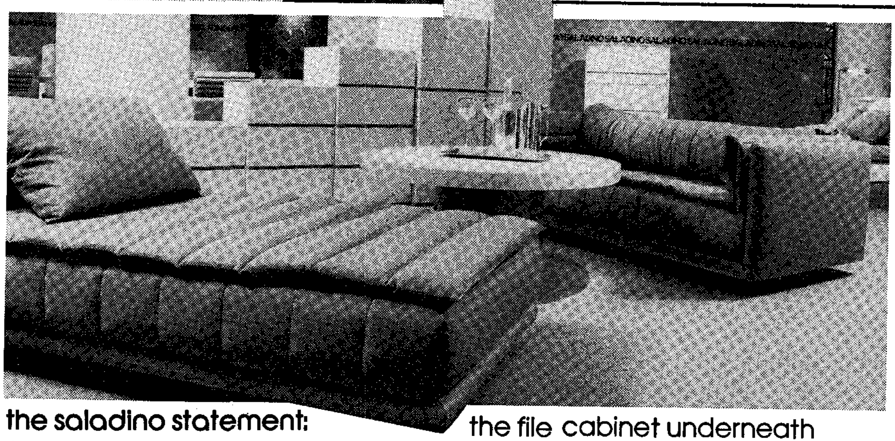


the saladino statement: "The collection represents the final refinements of one-of-a-kind pieces designed for my private clients." And here, in the environment he created for us alone, you'll marvel over the designer's innovative concepts ... every piece a statement in its own right.

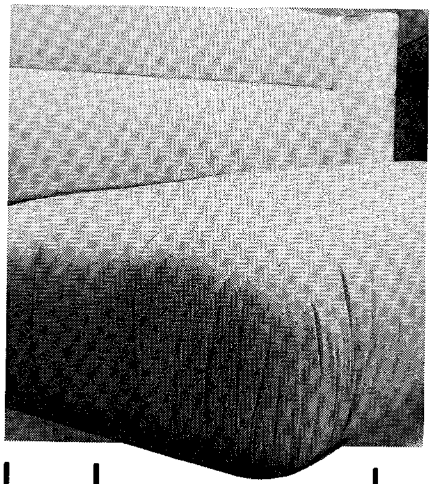
The Bumper Crop is Mr. Saladino's witty name for his curvaceous pieces done in creamy Formica® laminate with the high gloss look of lacquer, by General Mica. In this collection John Saladino really comes to terms with the realities of twentieth century living. The dining table opens to store extra leaves and flatware in its single pedestal base. A cockpit headboard has compartments where you can stash an extra quilt, or books ... and it gives you a back to lean on for your midnight reading.

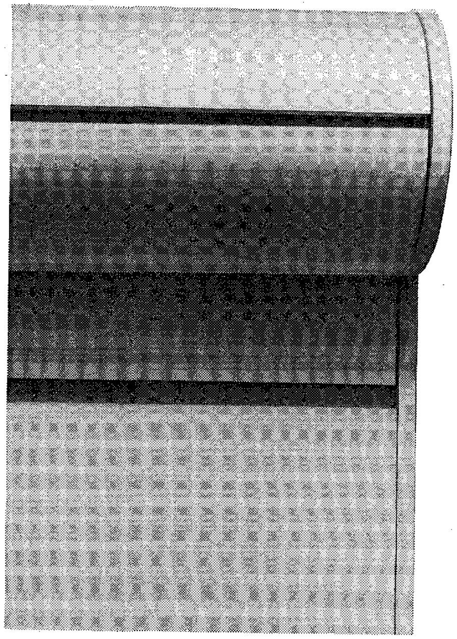
Stair step units are the ultimate in room divider cum storage. A vanity/desk can serve also as a bedroom breakfast table, and the file cabinet underneath wheels right out to double as a night stand. Many of the pieces have built-in soft illumination.

Saladino: "Upholstery is soft .. it should look soft, not like upholstered bricks." In this Rest Stop Collection, Mr. Saladino explores the idea of padded layers and a relaxed, non-constructed look. Shapes are sensuous. Colors are floating and subtle. To add to your interior design possibilites, there are free standing sofas, high backed to serve as a "fifth wall." For people who've been reduced to a dining L, (and who hasn't), he's simplified things.

Chair legs are replaced by two side panels, and a quilted "conveyor belt" back carries through the soft silhouette. Functional also, the chair quilt is removable for dry cleaning.

Come explore the elegant Saladino environment on our Fifth Floor, New York. Or see his collection at one of your nearest Bloomingdale's.
it's part of our fall Model Room Show, Overture to the Eighties.





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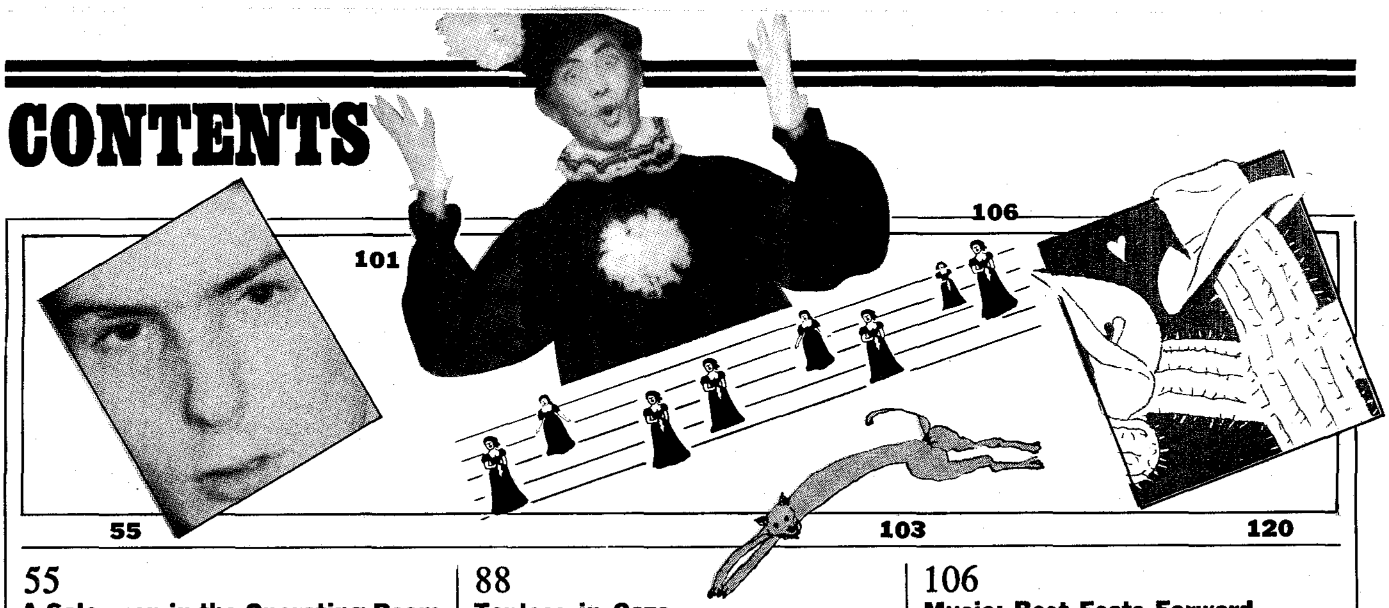

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A Salesman in the Operating Room

By William MacKay as told to Maureen Mylander

William MacKay is not a doctor, yet three years ago he performed surgery on one Franklin Mirando. What was MacKay, a prosthetic-device salesman, doing in O.R.? Let him tell you.

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Face-Off on Fifth

By Alice K. Turner

In August of 1977, Barnes & Noble opened the doors to its uptown store. It introduced shopping carts and 35 percent discounts, and life on Bookshop Row hasn't been the same since.

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Something Is Killing the Street Trees of New York

By Bruce Kelly

Half of the trees on the streets of New York are sycamores, and that half is dying. Attention must be paid.

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By Ron Rosenbaum

They were described as the Romeo and Juliet of punk rock. Now Juliet is dead and Romeo is charged with her murder.

71

Special Handbook: The Catered Affair

By Paula Wolfert

Ms. Wolfert, a restaurant consultant and cookbook writer, spent six months attending catered parties and has come up with a list of 42 caterers who can supply festive victuals for any size feast without the host's moving a muscle.

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Topless in Gaza

By Nelson Algren

Mr. Algren recently checked out one of those sleaze bars. They wanted $30 for a glass of cheap white wine. He's mad as hell and isn't going to take it anymore.

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By Luigi Barzini

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Cover: Photographed by Lenny Morris.

"A Salesman in the Operating Room" is from the forthcoming book Salesman/Surgeon *to be published by McGraw-Hill. Copyright © 1978 by William MacKay.*

OCTOBER 30, 1978—VOL. 11 NO. 44

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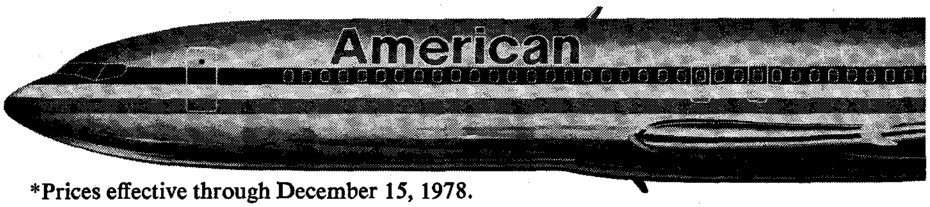

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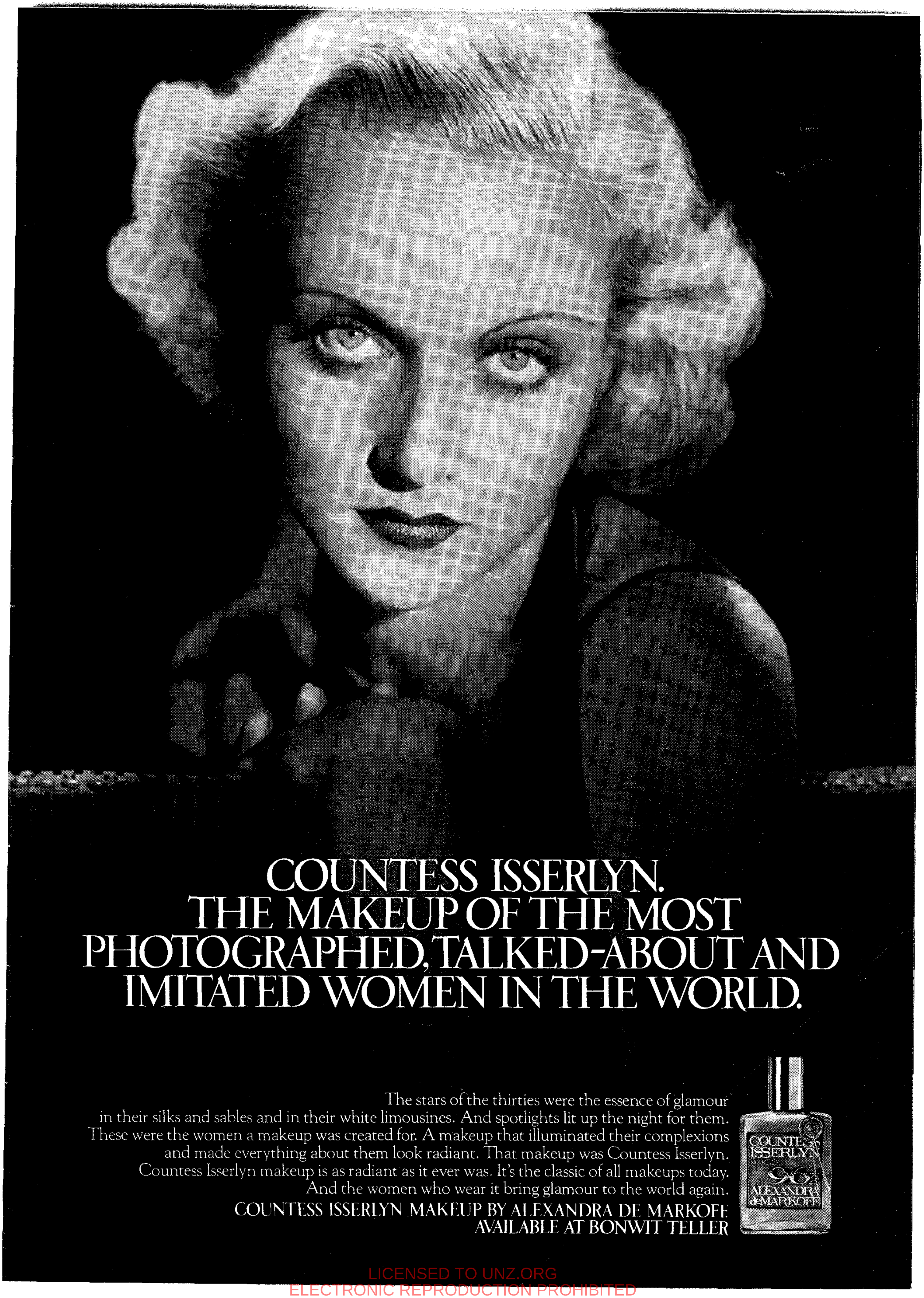

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THE MAKEUP OF THE MOST
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The stars of the thirties were the essence of glamour in their silks and sables and in their white limousines. And spotlights lit up the night for them. These were the women a makeup was created for. A makeup that illuminated their complexions and made everything about them look radiant. That makeup was Countess Isserlyn. Countess Isserlyn makeup is as radiant as it ever was. It's the classic of all makeups today. And the women who wear it bring glamour to the world again.

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LETTERS

Tune In, Turn On, Drop Out

Many thanks to Chris Welles for telling us how little can be done by so many with so much money at Channel 13 ["Poor Little Rich TV Station," October 9].

Why must Messrs. Iselin, Kotlowitz, and Hitchcock assume that only two choices exist in selecting public-TV programming: "highbrow" cultural offerings or radical/liberal amateurism?

Those of us who faithfully support stations operated by community nonprofit organizations and statewide networks in the Southeast and Midwest find public TV a veritable smorgasbord of highbrow, lowbrow, conservative, liberal, and moderate program offerings. Many of these fine offerings come from stations operating well under WNET's fund-raising budget alone.

Money is still hard to come by for these stations. If it takes WNET more money for just fund raising than it takes a Chicago station to operate for a full year, then WNET is wasting money that should go to stations that are far more cost-efficient and which are dedicated to full community service.

Even if we grant that WNET needs $40 million to serve New York, we cannot believe that New York is currently being served. Not one local black or Hispanic program produced at WNET? I believe in longer license renewal and increased protection for incumbent licensees, but here I would urge conscientious New Yorkers to take the Welles article to heart and challenge WNET's license renewal.

Gary R. Drum
Director
Office of Telecommunications
Kentucky Wesleyan College
Ownsboro, Ky.

There are things to complain about with respect to public television and to WNET, but Welles was wide of the target and blatantly wrong in many cases.

As regards what Welles refers to as catering to an elite group of viewers with programs such as *Live From Lincoln Center, Great Performances*, et al., is this not a pleasant and refreshing relief from that "lowest common denominator" mentality the commercial stations apply to their viewership?

Concerning the statement that "leaving 13 means less money, but lots more freedom": A former WNET producer, I've worked in commercial television many times, and nowhere have I found the freedom I am given at Channel 13.

The prevailing attitude in the world of commercial television is "Tell me what you are going to do and how you are going to do it, and then tell me you are doing it and how you are doing it, and then tell me you did it and how you did it, and then tell me you told me, and do it all on paper." Invariably, by the time I got to the stage of telling them I did it, I had not done what I had originally set out to do, because I had been forced by the people I had to tell about it to take a safer course. The result was usually not much more significant than *The Gong Show*, and much less entertaining. At Channel 13 I always found an atmosphere of trust from those above me: "We hired you because we think you've got the judgment and competence to do something important and good. So go do it."

Stuart Hersh
Manhattan

Bat Mitzvah

I read "For Whom the Belfry Tolls" [by Lewis Grossberger, October 9] with considerable interest and some pain—the latter arising from sympathy with the poor bats destroyed by kerosene.

In our house in California we had a colony of bats hanging from the rafters in the attic. In the summer, the bat odor permeated the house and my mother moaned about exterminators but my father refused to call them. "Bats," he insisted, "have a right to life!"

Each evening at precisely 7:30 those bats would fly out of the attic and become lost among the eucalyptus trees. They were always on time and it was rather exciting to watch them winging their way in freedom, enjoying their right to life—granted by my father.

Florence Stevenson
Manhattan

Curtain Up! Light the . . . oh

On the October 9 cover ["Off–Off Broadway"] there is a stage-lighting instrument—it looks like a Kliegl six-inch Fresnel—which is hung upside down and is not plugged in. Not going to get much light out of it that way.

Ronald M. Katz
House electrician
Light Opera of Manhattan
Manhattan

Correction: Raphaël, the restaurant reviewed in the October 9 issue, is at 33 West—not East—54th Street.

On November 1st...Comes A Major Motion Picture
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Produced by GENE KIRKWOOD and DAN PAULSON Executive Producers IRWIN WINKLER and ROBERT CHARTOFF

PG PARENTAL GUIDANCE SUGGESTED
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Directed by ALAN J. PAKULA

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INTELLIGENCER

Carter, Sinatra Pitch In for Guv

The friends of Hugh Carey are planning to end his re-election campaign with a $2-million flourish. That's the amount expected to be raised from two events a week before the election. First there's the October 30 benefit at the Waldorf with Frank Sinatra (who has raised more than $1 million in the past for Carey). That bash has already brought in more than $1.3 million. Then, on November 2, the governor's other great and good friend, Jimmy Carter, is coming to town for a private lunch with about 75 of Carey's richest supporters. The lunch has been put together by Carey backers Steve Ross and Arthur Krim, and, although they insist the hat won't be passed around, most of the invited guests will be reaching for their checkbooks. The visit from the host of Camp David could also help Carey with the city's Jewish voters. The polls indicate that he's not scoring as well as expected in the city.

Hughie's mending lots of bridges right now. He just named 34-year-old Laurance Rockefeller to the Palisades Interstate Park Commission, which may ensure that the Rockefellers will continue to sit out this election.

...But the Face Looked Familiar

If you are a New York politician and you get on the wrong side of media genius Dave Garth—forget it. Senator Jacob Javits was strolling in the Manhattan sunshine the other day when he was warmly greeted by Garth. "Hello, Jack," said the governor's guru. "Uh . . . hello, Harry," replied the senator. After a faux pas like that, Javits would be well advised to forget about running for another term in 1980.

No Rm With Vu for Warren's Gal

Diane, Warren: No room at River House for theatricals.

If you've got a nice little co-op (with riv or prk vu) for sale, get in touch with Warren Beatty. He's house hunting for chum Diane Keaton, and so far the only digs he has seen that are at all suitable have been off limits to show-biz people. Such as River House, that rich citadel on East 52nd Street. Warren thought it would have been just the place for Diane to park but was told not to bother applying—"entertainers" aren't welcome. No matter that Josh Logan and Henry Kissinger live there, and no matter that it would have been so convenient for Warren, with sister Shirley MacLaine living just a few doors away. Anyway, the cosseted tenants of River House will be the real losers. They now won't get to see that magnificent Beatty physique working out on the basement tennis courts.

Warring Over Bodies Beautiful

A new war of the model agencies is flaring in Manhattan. Last year it was insurgent Johnny Casablancas being sued for luring away some of the established agencies' top faces. Now it's Xtazy, the flashy new agency owned by two young Swiss. While Xtazy was conducting its well-publicized hunt for new faces it was also quietly signing up some of the very top established models—offering them the standard Xtazy $60,000-a-year guarantee plus something the newcomers won't get—a hefty share of the profits. At least a dozen of the city's best models are expected to sign.

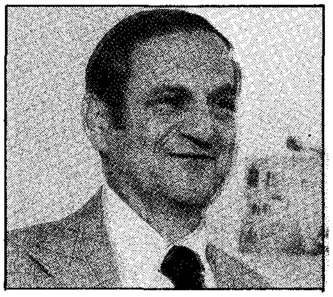
New Battles in Cocaine Wars

Things have gotten worse in Jackson Heights since Mark Schorr's "Gunfights in the Cocaine Corral" (September 25). On October 18, Ramiro Guerrero and his housekeeper were shot to death in what police say was a drug dispute. The cops are reported to have found three kilos of cocaine along with over $10,000 in cash and some marijuana at the house Guerrero had just rented at 30-10 94th Street. This was the house, described in the article, where, in December 1975, Oscar Toros's daughter was murdered and from which his son and a baby-sitter—later killed—were kidnapped.

Liz Weighs N.Y. Bash for Hubby

Sometimes even Liz Taylor can't fill a room. Campaigning hard for husband John Warner, Liz has been planning this big fund raiser at the New York Athletic Club on October 28. But at $500 a couple the response has been slow and Liz has been wondering whether to scrap the whole thing. It will be a pity if the show is called off now that there's so much more of Liz to be seen. She weighs 167 pounds, a career high.

Iacocca Back in the Driver's Seat



Lee: To be new prez of Chrysler?

After two months surveying the job market, Lee Iacocca has apparently decided to stay with his first love, the auto industry. Iacocca, whom Henry Ford fired as president of Ford Motors, has been secretly meeting with officials at Chrysler, and an announcement that he will head up that auto firm is expected anytime now. Iacocca's lawyer, Edward Bennett Williams, is trying to speed up the $2-million severance pay Ford owes Iacocca and to strike out a contract clause that forbids Iacocca to work for any other automaker.

Ford himself is busy with Roy Cohn's stockholder suit and preparing for his divorce from Cristina. He's not at all amused by the story going the rounds about his visit to China with his lover, Kathy DuRoss. It seems that the Chinese welcomed Henry but refused an entry visa to the beautiful Miss DuRoss, on the ground that they weren't a married couple. So she stayed (steaming) in Tokyo while Henry made an abbreviated business visit to Peking.

BY NEAL TRAVIS

Photos: top, Sonia Moskowitz; bottom, Wide World

THE FIRST REALLY GOOD NEWS SINCE JUNE 21st.

June 21st: the first day of Summer. A time when tennis players could play pretty much whenever they wanted to, according to whim and not the weather.

But with nothing but winter ahead, it's been all downhill since then. Until now.

Now the Nevele has 5 brand new indoor tennis courts. And they're all absolutely winterproof.

Our courts are all of professional calibre, with special composition surfaces. And all will be open 24 hours a day.

Of course, another nice thing about the courts is the resort they're attached to. At the Nevele, you'll also be able to enjoy platform tennis, racquetball, skiing, ice-skating, swimming—and the sort of depressurized atmosphere that results when a resort regards itself as a retreat, instead of a vacation factory.

Our new courts won't replace Summer. But for tennis lovers, they'll make life more than bearable until June 21st.

NEVELE

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Gazette

In which certain events are described. Some are merry, some are quite serious, some it is not possible to decide about.

Problems were solved last week, questions answered, uncertainties certained. The Boys From the Bronx prevailed, and the Empire State Building glowed once more with blue and white. The College of Cardinals brought Polish Power to the papacy. And in the Philippines, Korchnoi conceded to Karpov in history's longest and richest —and possibly most boring—chess title match.

Brothels Revisited

By Frederick Allen

What happens to the Best Little Whorehouse in New York after it finds itself featured on the cover of this magazine (October 16)? Attempts to place a phone call to it a week later produced only a recording stating that the phone number had been changed to an unlisted one. FBI sources say they believe the house, located on Park Avenue in the eighties, has suspended operations while in the limelight.

As for the five other whorehouses described, for which complete addresses were included, three are thriving, one is moving, and one is closed.

At 96 Fifth Avenue, 5J, the woman who answered the phone said she hadn't read the piece, couldn't comment on it, and it didn't worry her a bit. Business was fine.

At 141 East 55th Street, 6C, the voice on the phone made it sound as though business was better than ever.

When we called 132 East 45th Street, 3B, we were told that "we're only taking out calls [what doctors used to call house calls] this week. We're going to a new location." We asked whether exposure in *New York* had contributed to the decision to leave. "Well . . ." Gregory Rose, the author, had panned the place, but there had been pressure to close this house long before the article appeared. The building's owners, who also own the Health & Racquet Club at the same address, say they first learned of the whorehouse's presence about three months ago. They tried to go to court—with no success—and in desperation called the mayor's office. They were told there was nothing to be done. Rose's story appeared, and the mayor's office called the building's owners back—to ask why they were allowing a whorehouse to operate in their building.

The house at 208 East 39th Street was still taking appointments. "Why not stop by and see for yourself?" the voice suggested. By now a familiar line.

At 211 East 51st Street, 2E, there was no answer, so we called the doorman.

"They closed down. The owner put 'em out," he said. On account of the article? "Well, that and other things."

Swimmer Splashes to Triumph

By Philip Benson Ross

On October 15, Ross, a 21-year-old NYU law student, set out to break Diana Nyad's record for a continuous swim around Manhattan. Seven hours 44 minutes later, he emerged, wet and exhausted, but triumphant. Here's his story.

After weeks of physical and mental preparation, I was standing in the boat, greased with lanolin and ready to go. Countless times I had made the swim around the island in my mind, but this was finally the real thing. I felt no anxiety, just the chilly anticipation of the frigid waters.

Jumping in at East 89th Street, I didn't even feel the cold. All I was concentrating on was establishing a rhythm—one that wouldn't wear me out too fast or leave me far behind Nyad's record pace.

After first struggling against some treacherous and unforeseen currents at Hell's Gate, I was finally able to make my way up the East River. I didn't start to loosen up until I passed Yankee Stadium, surrounded by the Harlem River's raw sewage and debris.

The long trek down the Hudson proved to be the most frustrating of the day. The wind was howling up a three-foot chop that flopped me around like a sock in a washing machine.

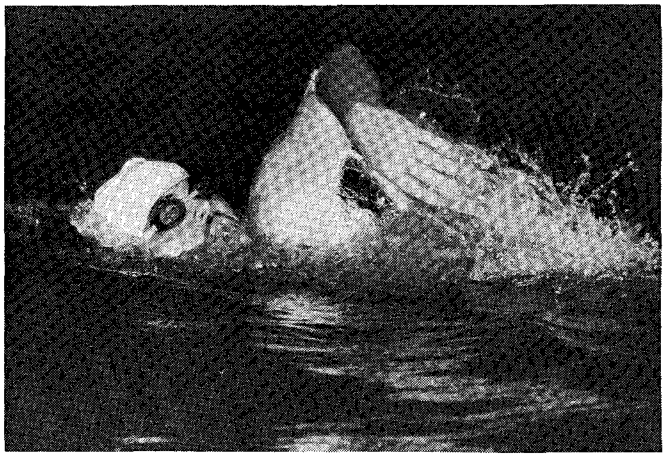
As I rounded the Battery, the calm waters and friendly currents of the East River were a warm infusion of confidence. Choking down the last of three feedings of honey, canned fruit, and Gatorade, I began my final leg with renewed vigor. The people in my boat said I still had a shot at the record, and I picked up the pace.

My newfound energy did not last long. Passing the U.N. building, I suddenly felt as though a monkey were hitching a ride on my back. Going under the Queensboro Bridge, the monkey got off, but it felt as if somebody had dropped a piano on me instead. For the first time I wondered whether breaking the record was possible. All I could do was keep my arms moving.

As I floundered closer to my starting point, I became aware of people running along the embankment, cheering me on. I churned forward.

The finish was only yards away. Above me I could see bright flashing lights. Applause mixed with the slap of waves.

At last I touched the seawall. No farther to swim, but still an eternity to tread water until the escort boat finally came around. As they pulled me out, my friends were yelling that I had broken the record by thirteen minutes. But the only reward that mattered was a long, hot shower and a few moments of rest.



All wet: *Ross churns down the homestretch toward Gracie Mansion.*

Photograph by Andrea Brizzi

Catching Up With September

By Liz Smith

Here's what appeared in my column in September in the great out yonder, where syndication is a way of life.

Greta Garbo

September 1: Garbo boogying with Charles Korwin, of the Red Baron ads, at the Casa Antica disco in Klosters, Switzerland. The divine one drank only beer and loves "Staying Alive" and "I Love America."

September 2: Tony Snowdon lunches with his ex-mum-in-law on her seventy-eighth birthday. . . . The Hudson Guild Theater's Craig Anderson decides to save Town Hall.

September 5: The U.N. has a rumor that Begin and Sadat already agreed in principle on a timetable for peace before Camp David but wanted to go through with the meet to make the prez look good. (How about that?) . . . Groucho's daughter Melinda hanging by her thumbs for her inheritance. Not a dime yet.

September 6: Jim Nabors announces he will retire from show biz and become a cowboy in Hawaii. (But Ralph Lauren wants to retire from dressing like a cowboy to go into show biz!)

September 7: *Platinum* gets good word of mouth pre-Broadway from the land of fruits and nuts.

September 8: After seventeen years of togetherness, the Joe Papp–Bernie Gersten split revealed early on. They say it is amicable; Shubert Alley knows better.

September 11: Jerry Rubin looking for a straight-arrow P.R. job.

September 12: The English papers say Christina Onassis Kauzov has been seeing a Harley Street gynecologist. . . . The Americana Hotel and City Squire Inn are going over to the Sheraton chain. . . . The *Star* quotes a Kate Jackson intimate saying she didn't know the Angel was marrying (the intimate is the very one who tipped me).

Frank Sinatra

September 13: Governor George Wallace signs with Celebrity Management in Nashville to do a syndicated column and an autobiography for the movies. . . . Sinatra makes an Atlantic City nightspot owner stop calling his place "The Sinatra Room" (the guy just can't take a compliment!). . . . Ursula Andress proves at 40 she has the body for bodysurfing but breaks her arm doing it. . . . Dick and Madeline Schaap cancel their marriage, and she calls for Roy Cohn. . . . Two Johns—Dean and Ehrlichmann—don't speak in the offices at Simon & Schuster.

Truman Capote

September 14: Truman Capote back from the Hazelden dry-out clinic above Minneapolis, where they don't fool around.

September 15: *B'way, B'way* goes floppo-floppo in Philly.

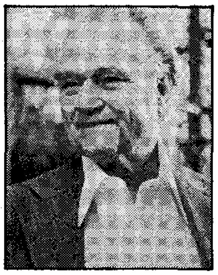
September 20: Eddie Fisher wants to forget he owes a book to Harper & Row after 200 hours of taping and two years' work. Says it's "too mean" to his ex-wives.

September 21: Florida authorities say Gregg Dodge Moran had nothing to do with her husband's death. . . . Four Englishmen produce a book on Ari Onassis, saying his first sex was at eleven with the family laundress. And other matters . . . Somebody bankrolls Jilly's to reopen. Was it Ol' Blue Eyes?

September 22: Jack Warner's will leaves in excess of $100 million. His wife and daughter do okay, but son Junior gets a measly $200,000 (Warner exits laughing?). . . . Frank Langella gets billed over Laurence Olivier for the movie of *Dracula.*

September 26: *WWD*'s In and Out list shows designer Ungaro with the Outs, and he promptly lunches with publisher John Fairchild.

September 27: *Newsday* prints a sensational interview by Jerry Parker with Joan Crawford's son, Christopher, who is a $200-a-week electrical lineman in Greenport. He says of Mama: "I hated the bitch."



Red Skelton

September 28: Red Skelton refuses to sell his shows to CBS. He's still angry with them for firing him. . . . Jack Warner's Sherry Netherland apartment goes on the block for $3 million. He spent $70,000 a year to maintain it, and nobody had been in it for the past five years. . . . Michelle Phillips says: "He's not really exciting. His idea of a good time is five hours on the phone." She's talking about Warren Beatty. . . . The Soviets petition Uncle Sam to let them build a high rise for their overcrowded diplomats in NYC.

September 29: Audrey Hepburn lands the young-heiress lead in *Bloodlines,* even though she is 49 years old—but who's counting?

October got even better!

The Top of the Week

Best-Selling Books

Fiction

1. War and Remembrance, *by Herman Wouk*
2. Chesapeake, *by James A. Michener*
3. Fools Die, *by Mario Puzo*
4. The Far Pavilions, *by M. M. Kaye*
5. Scruples, *by Judith Krantz*

Nonfiction

1. A Distant Mirror, *by Barbara W. Tuchman*
2. American Caesar: Douglas MacArthur 1880–1964, *by William Manchester*
3. In Search of History, *by Theodore H. White*
4. The Complete Book of Running, *by James F. Fixx*
5. Mommie Dearest, *by Christina Crawford*

Local Nielsen Ratings

The TV week was virtually monopolized last week by the Bronx Bombers, who proved more popular than even *Laverne & Shirley.* The local top five was a clean sweep for Channel 4.

NBC us, indeed.

1. World Series Game No. 1 *(NBC, 33.1 rating, 51% share)*
2. World Series Game No. 3 *(NBC, 32.9 rating, 54% share)*
3. World Series Game No. 2 *(NBC, 32.2 rating, 50% share)*
4. Rescue from Gilligan's Island *(NBC, 30.2 rating, 52% share)*
5. Bob Hope: Salute to the World Series *(NBC, 29.1 rating, 42% share)*

Photos: Pictorial Parade, Allan Arpadi, Allan Tannenbaum

Stylesetting: Tues. Night, $65

By Judy Klemesrud

The rich are supposed to be so different from you and me. Perhaps, but Hunter College's Center for Lifelong Learning has decided it's time to let the rest of us in on some of their secrets, with a course called "The Stylesetters" (last year's offering was "Ultimate Chic").

The "course," featuring some of the city's top fashion designers and social figures as speakers, got under way last Tuesday night with an appearance by Arnold Scaasi, a designer best known for dramatic evening clothes and for his clever professional name (it's his real name, Isaacs, spelled backward).

About 100 students—most of them middle-aged women with varying shades of blond hair—turned out for the first session last Tuesday. None of the "students" were famous faces from New York's stylesetting crowd. Presumably the real stylesetters already know how to set style, or else they were out stylesetting.

There were several "ooohs" and a low gasp as Mr. Scaasi showed slides of his designs from 1955 through the present, and also during the live fashion show of his current couture collection (price range: $1,500 to $2,500). He dropped names right and left, mentioning such customers as "my favorite, la Streisand," "my other favorite, Louise Nevelson," "my very first client, Arlene Francis," Sophia Loren, "the Fords," Joan Sutherland, and the late Joan Crawford.

One woman "student" expressed worry about changing hem lengths, but Scaasi waved his left hand impatiently and said, "If you want to be in style and a stylesetter, *it's a problem* you *cope* with."

The students, who shelled out a hefty $65 for the course (individual sessions are $7.50), will later hear such stylesetters as Grace Mirabella, Charlotte Curtis, Oscar de la Renta, Donald Brooks, Bobby Short, Earl Blackwell, Eugenia Sheppard, Pablo Manzoni, and Mario Buatta.

"It's just fun to see all the celebrities," said Harriet Kelly, a Manhattan decorator. Her partner, Jean Mindnich, added: "I took 'Ultimate Chic' last year. I just *adored* it."

A Regal Review

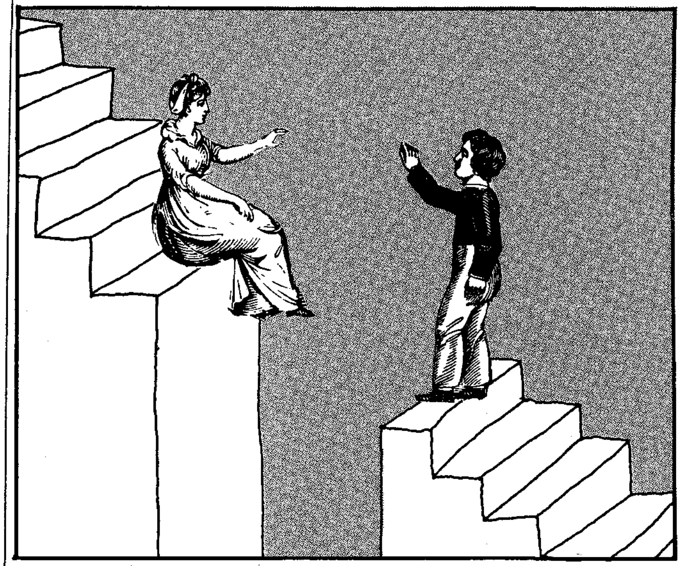
By Princess Ala Auersperg

The Public Broadcasting Service's latest fifteen-part Masterpiece Theater offering, *The Duchess of Duke Street*, chronicles the rise of a sharp-tongued Cockney cook, Louisa Trotter, in Edwardian London. Her motto: "Rub against gold long enough and some of it may stick to you." Louisa rises like a sensational soufflé glacé, cooking her way to the top and opening a chic hotel that serves top-hatted statesmen, titled aristocrats, and even the prince of Wales, all in private *chambres d'amour*, where discretion, gluttony, and lust are satisfied in equal measure.

In the first episode, Louisa is offered a valuable necklace by a wealthy young admirer who assumes Louisa will return the favor in bed. Louisa refuses the bed but not the necklace. Now, I don't think anyone in her right mind would give the necklace back.

But could any of this happen today? I don't think so, and I rather doubt that it ever really did. It's just wishful thinking; it's the stuff that dreams are made of. But, really, you can't cook your way to the top. It takes different talents, if you know what I mean.

The Story of Ben and Louis



By Marya Mannes

Everybody in New York lives in a village. You don't have to write on 8th Street or paint on 4th Street to belong to a family of people you hardly know yet daily meet.

As an Upper East Sider, I present you with proof in my two street friends. One is the doorman of the apartment house opposite. One is the man who sells me fruit around the corner.

Call the doorman Louis. Louis stands in front of the modest apartment house, low and brick with large windows. It is the twin of my own building.

He is small and white-haired, with a distinguished face; and for many years he has looked up at my window; we wave and smile.

Then one day last week I walked across the street and said hello. I told him how safe I felt having him there, and he smiled and said, "Could I come up sometime and visit you?"

That threw me a bit, but I smiled and said something about working for my living (true) and having too many friends after hours (not true).

I must here hastily explain that I am of advanced years though upright stance, and felt rather mean and silly. He could not know that I was not a snob, yet I knew that the owners of my building and its opposite twin would find it not only strange but unseemly to have Louis stride across the street after hours.

So I told Louis with a sad smile that I worked at home all day, had few parties, and was sorry. It was true.

But every morning or evening when I look out my living-room window, Louis and I wave to each other. We even blow kisses.

The man who sells me fruit is very different. Louis has style, but Ben is a tiny man with a cigar in his mouth who repeatedly asks to take me out to dinner or up to my place. I point out that I am a foot higher than he is and suggest janitor resistance should I ask him home. He then disappears behind the vegetables, presents a pint of whiskey, and beckons. I take a tiny swig, he takes a bigger swig, and I thank him and ask for four tomatoes and a head of Boston lettuce.

Ben and Louis enhance my life. They also make me feel like a crashing snob. But we go through the motions of advance and retreat, and I would miss them both sorely if they left the scene. ■

Illustration by Jo Teodorescu

Politics / Sidney Zion

NOTES FROM KIBBUTZ MADISON

Middle East Finance

As at Camp David, secrecy is the order of the day at the Hotel Madison in Washington, where on two floors the Egyptian and Israeli delegations hammer out a peace treaty. Here, however, are some developments gleaned from high Israeli sources (who have dubbed the place "Kibbutz Madison").

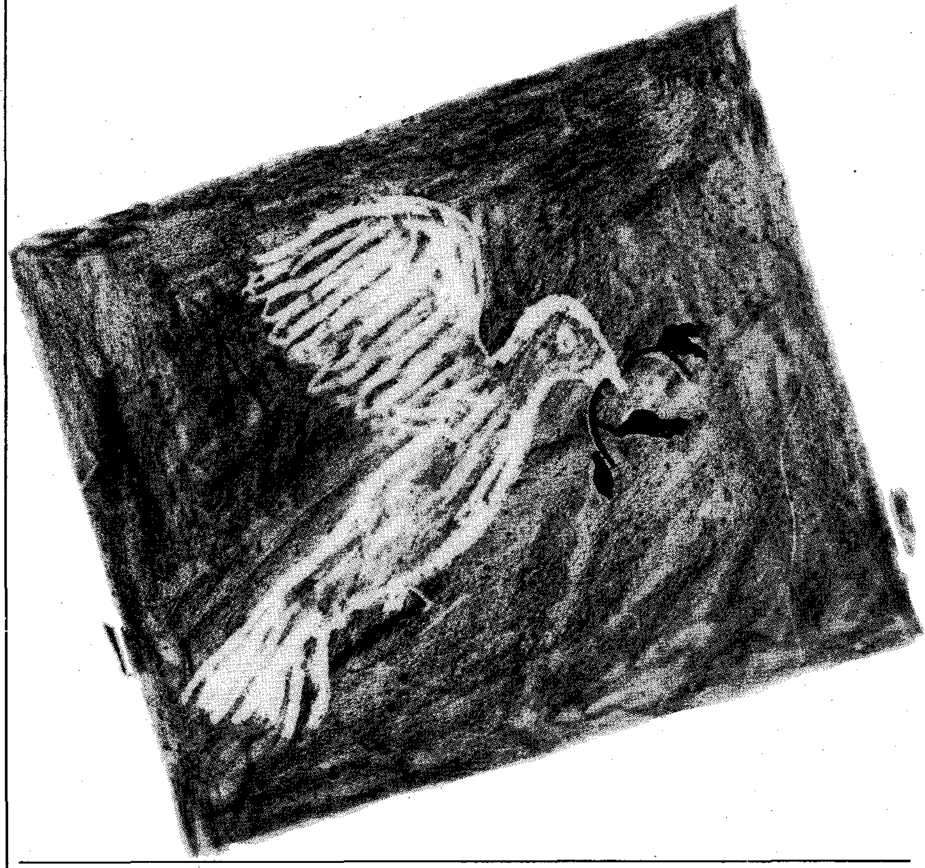
The United States will undertake to raise $300 million from the international community to finance the resettlement of the 150,000 to 200,000 Arabs still living in refugee camps in Gaza and on the West Bank. West Germany is targeted as the principal banker for this dramatic initiative, and while it is not clear why this is so, it is surely not without irony.

The Palestinian Arabs blame the Germans for the existence of Israel, an event they believe would not have occurred had the world not felt guilty over the murder of the Six Million. If Germany picks up a large hunk of the tab for their resettlement, it will, by their lights, be at least some measure of justice. Since the Israeli government has always recognized a share of responsibility for the refugee problem, who better—by *their* lights—to pay the bill than the Germans?

Meanwhile, the United States will pay about $3 billion during the next three years to finance the separate Israeli-Egyptian peace agreement. About half of the sum will go to build Israeli airfields in the Negev—to replace the three in the Sinai—and for the cost of redeployment of Israeli forces. The other half goes to Egypt for defense and to help its desperately depleted coffers.

Because Israel does not have the capacity to build the Negev bases within the three-year time limitation contemplated by the peace agreement for full evacuation of the Sinai, American construction firms will have to fill the breach, meaning that a good part of the money will end up in American pockets.

The talks have hit no serious snags, despite the flap caused last week when Foreign Minister Moshe Dayan told the press that there were "difficulties." Israeli sources say Dayan was mainly putting down Defense Minister Ezer Weizman, who had told newsmen that the treaty would be sewed up within hours.



The only real question seems to be how to do the best public-relations job on the signing. At Kibbutz Madison, ideas range from having Carter, Sadat, and Begin ride camels from Cairo to Jerusalem, to setting Carter up on Mt. Sinai, there to receive—or carve—the tablets.

However it is done, the Egyptians will definitely receive Begin in Cairo to a rousing celebration.

In a related development, the Israeli delegation was disappointed—not to say disturbed—at the absence of General Abdel Gamasy, just deposed by Sadat as minister of war. Gamasy was a major figure at Camp David and was very tight with Ezer Weizman. Israeli sources say he was dumped on the insistence of Vice-President Husni Mubarak, who convinced Sadat that Gamasy had grown too powerful with the army.

Gamasy's replacement is Lieutenant General Kamal Hassan Ali, the former chief of the Egyptian CIA, who holds a new title, minister of defense. This name change had been suggested to Sadat by Weizman at Camp David, on the obvious ground that if peace occurs, who needs a war minister?

In any case, Ali's appointment has brought no policy changes, but it did serve to remind Israel that Sadat runs his own show and that not even the top army man could survive his will.

The Israelis were pleased when no change in attitude or policy followed a weekend trip by Egyptian delegates to the Cleveland bedside of Saudi Arabia's King Khalid. The king, recuperating from heart surgery, was given a full report of the negotiations, and if he had any objections there were no repercussions back on the kibbutz.

Democratic Nightmare

New York Democratic leaders in charge of the re-election or election of candidates for the State Assembly running in normally Republican or so-called "marginal" districts are looking at polls and receiving field reports that bode ill for Governor Carey.

In more than a dozen such dis-

Illustration by Warner Prins

tricts—most in the city suburbs, a few upstate—Perry Duryea is leading Carey in the polls (taken by the Democrats) by ten to twenty points.

While the Democratic leaders believe they can win in enough of these marginal areas to maintain control of the Assembly—76 seats are needed and they now have 88—they can only do it at Carey's expense. That is, the candidates must, as indeed they have been doing, run away from (if not against) the governor.

If Carey is doing so poorly in the marginal districts, where often Democrats are incumbents, how can he be faring in solid Republican areas, where GOP assemblymen typically begin their pitches by extolling Duryea?

"It means at least a two-to-one edge upstate for Duryea," one high-level Democrat says. "And if that happens, Carey is finished unless he comes out of the city with at least a plurality of 350,000 votes *and* takes two out of the three city suburbs."

But virtually nobody gives Carey a shot to take Duryea's home county of Suffolk. And the other day, the top Democratic leaders in Westchester and Nassau were telling fellow party people that the governor could not take either of their home bases.

All of this, of course, assumes that nothing sensational occurs to victimize Duryea. Barring such a development, it appears that the incumbent governor's best chance lies in piling up a terrific city vote, in the neighborhood of a half-million plurality.

But Democratic insiders are talking about a 200,000 plurality in New York City. The major reason for this prediction: apathy.

Indeed, some leading Dems predict that the city will turn out its lowest vote in history.

"Let's face it," one said last week, "they don't like Hughie. And though most Democrats won't vote Republican, they'll stay home." In the meantime, the upstate Republican machine appears well oiled and is thought likely to bring out a big vote for Duryea.

Because of their fear of a low city turnout, Democrats have so far taken little heart in the few polls that show the election to be a squeaker.

The problem, they say, is that there is no real way to weight the polls so as to take the anticipated light city vote into account.

"You can lay eight to five on apathy winning," one pol says.

Andy's Gambit

Andrew Stein, whose hatred for Governor Carey seemed as irreversible as

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18X24	14.95	9.95
22X28	17.95	11.95
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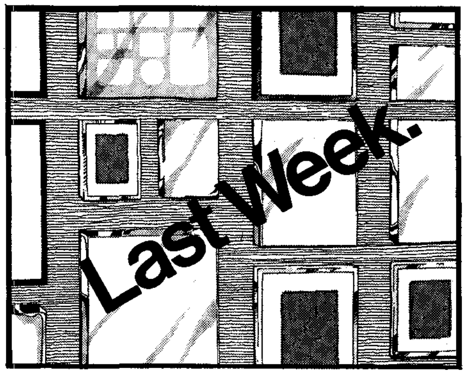
5X7	2.50	1.85
8X10	3.95	2.95
11X14	5.50	4.10
16X20	11.50	8.60
18X24	18.95	14.20



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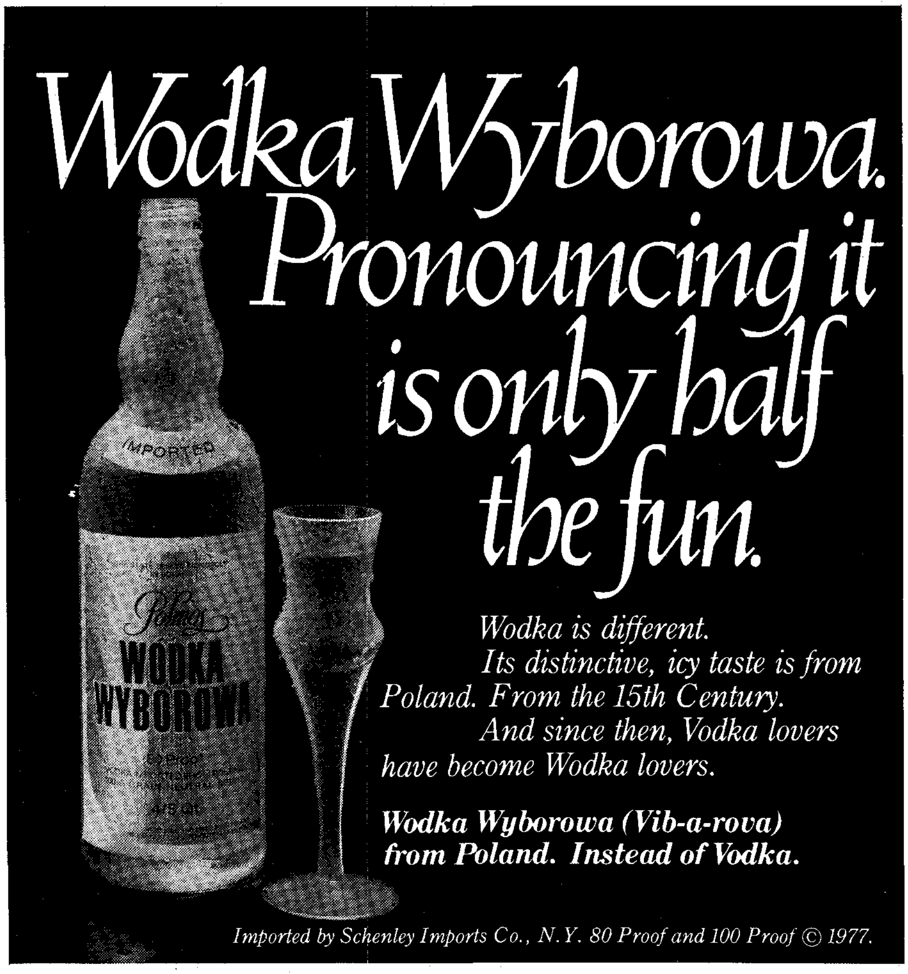
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it was infinite, has now endorsed the governor. It is difficult to assess the impact of this move, for while Stein has great clout with senior citizens, his credibility is likely to suffer even with them.

Stein swears that he made the switch in return for Carey's pledge to have the state pay drug costs for the elderly. Apart from the fact that Stein has always disparaged Carey's promises, the Republicans are already charging that the real quid pro quo is Carey's support for Andy's planned bid for city comptroller next year.

Roy Cohn's Free Speech

To the banner of the First Amendment, like a regular Justice Douglas, comes now Roy M. Cohn. What?

Yes indeed, and on television no less, where the other day Cohn shocked talk-show host Bill Boggs—and surely everyone out there over 30—by coming out foursquare for New York *Times*man M. A. Farber.

A few weeks ago, on the same show, Cohn strongly defended the New Jersey judiciary's jailing of Farber for his refusal to surrender his notes in the Jascalevich murder case.

Now here was Roy—who in his Joe McCarthy days conducted a witch-hunt against the press—blasting the "tyranny" of the New Jersey judges and extolling the "sacred" right of free speech.

So powerful was his defense of the First Amendment that he easily out-liberalled Ramsey Clark, his supposed debating partner—and at one point drew applause from a studio audience of journalists.

Cohn attributed his change of attitude to the decision of the New Jersey Supreme Court, which upheld Farber's jailing and refused to allow him a hearing on the issue.

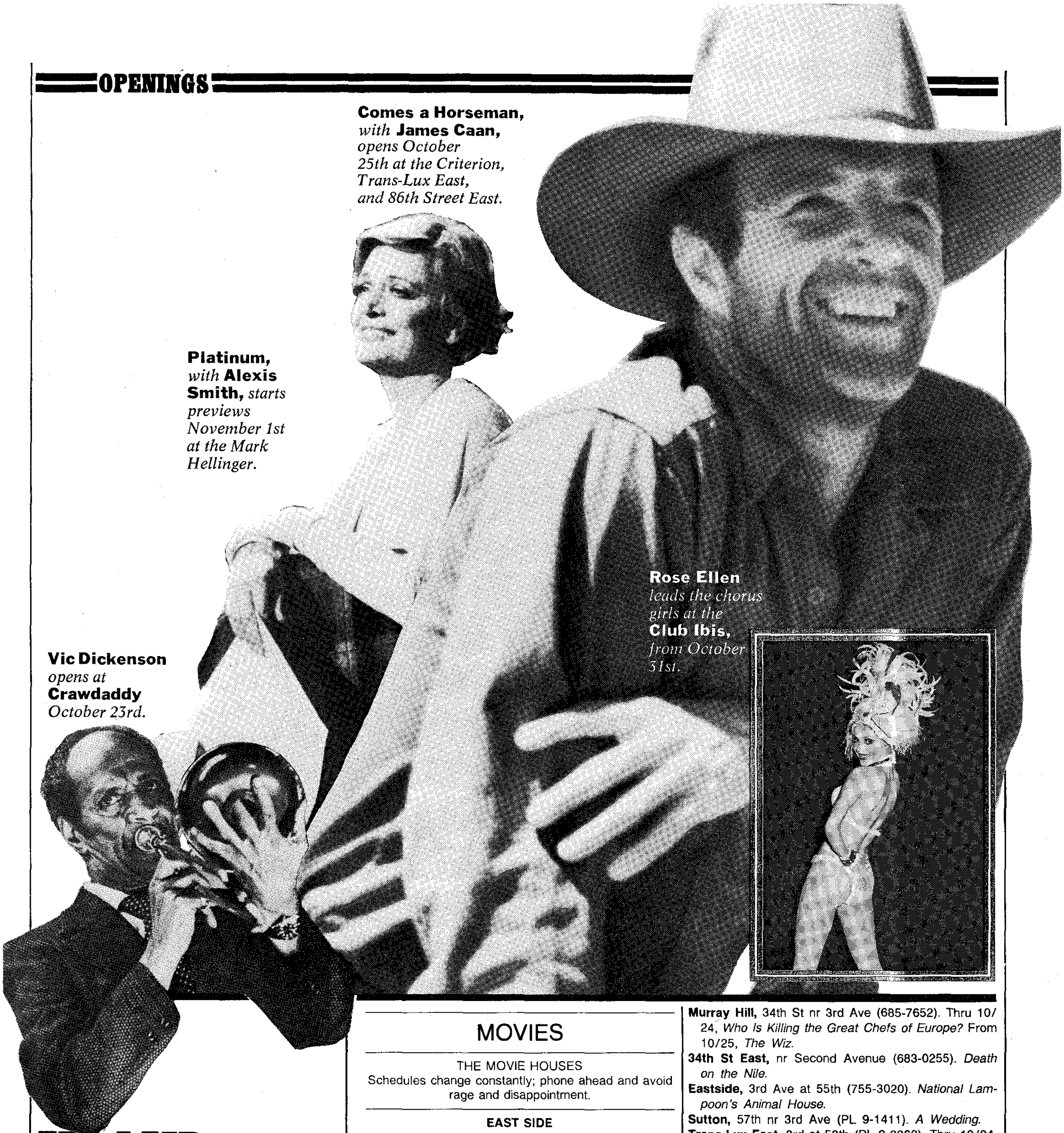
Since that ruling affirmed the lower-court judge whom Cohn had previously supported, one was required to look somewhere else for answers. In this event, to no less likely a place than George Steinbrenner's suite at Yankee Stadium.

There Roy sits whenever he wishes, and there, during the Series, sat Abe Rosenthal and Arthur Gelb, executive editor and deputy managing editor, respectively, of the *Times.*

So, while the Yanks delivered up the Dodgers, Abe and Arthur delivered a short, pungent lesson in constitutional law to Roy Cohn.

Before the lights went out on the Dodgers, they went on for Cohn. These days, it's any port for the First Amendment, and who can but cheer so articulate a convert as Roy M.? ■

OPENINGS



Comes a Horseman, *with* **James Caan,** *opens October 25th at the Criterion, Trans-Lux East, and 86th Street East.*

Platinum, *with* **Alexis Smith,** *starts previews November 1st at the Mark Hellinger.*

Rose Ellen *leads the chorus girls at the* **Club Ibis,** *from October 31st.*

Vic Dickenson *opens at* **Crawdaddy** *October 23rd.*

IN AND AROUND TOWN

EDITED BY RUTH GILBERT

October 24 thru 31

T	W	T	F	S	S	M	T
24	25	26	27	28	29	30	31

MOVIES

THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid rage and disappointment.

EAST SIDE

Art, 36 E 8th (GR 3-7014). *Girl Friends.*

St Marks Cinema, 2nd Ave at 8th (533-9292). Thru 10/24, *An Unmarried Woman; Lady Sings the Blues.* From 10/25, to be announced.

Theatre 80 St. Marks, 80 St Marks Pl (254-7400). 10/24, *The Toy Wife; The Stranger's Return.* 10/25, *Don Juan; The Mad Genius.* 10/26, *Stagecoach; The Long Voyage Home.* 10/27, 28, *Mystery of the Wax Museum; Doctor X.* 10/29, *A Midsummer Night's Dream; Romeo and Juliet.* 10/30, *One in a Middle; Second Finale.* 10/31, *My Sin; All of Me.*

Cinema Village, 22 E 12th (924-3363). 10/24, *Darling; Accident.* 10/25, 26, *Welcome to L.A.; Chinatown.* 10/27, 28, *High Anxiety; The Twelve Chairs.* 10/29, 30, *The Duellists; Elvira Madigan.* 10/31, *The Magician; Nosferatu.*

Gramercy, 23rd St nr Lexington (GR 5-1660). *Slave of Love.*

Bay Cinema, Second Ave nr 32nd (679-0160). *Up in Smoke.*

Murray Hill, 34th St nr 3rd Ave (685-7652). Thru 10/24, *Who Is Killing the Great Chefs of Europe?* From 10/25, *The Wiz.*

34th St East, nr Second Avenue (683-0255). *Death on the Nile.*

Eastside, 3rd Ave at 55th (755-3020). *National Lampoon's Animal House.*

Sutton, 57th nr 3rd Ave (PL 9-1411). *A Wedding.*

Trans-Lux East, 3rd at 58th (PL 9-2262). Thru 10/24, *Somebody Killed Her Husband.* From 10/25, *Comes a Horseman.*

Plaza, 58th St, E of Madison (EL 5-3320). Thru 10/24, *Who Is Killing the Great Chefs of Europe?* From 10/25, *The Wiz.*

Baronet, 3rd Ave at 59th (355-1663). *Autumn Sonata.*

Coronet, 3rd Ave nr 59th (EL 5-1663). *Goin' South.*

D.W. Griffith, 59th Street East of 2nd Ave (759-4630). *Foul Play.*

Cinema I, 3rd Ave nr 60th (PL 3-6022). *Days of Heaven.*

Cinema II, 3rd nr 60th (PL 3-0774). *Bloodbrothers.*

Gemini I & II, 2nd Ave at 64th (832-1670). I. *Midnight Express.* II. *Midnight Express.*

Beekman, 2nd Ave nr 65th (RE 7-2622). *The Big Fix.*

68th St Playhouse, at 3rd Avenue (RE 4-0302). *No Time for Breakfast.*

Loews Tower East, 3rd Ave nr 71st (TR 9-1313). *Death on the Nile.*

72nd St East, nr 1st Ave (BU 8-9304). To be announced.

Whitney Museum, 945 Madison (794-0600). 10/24-11/1, Two-Channel Videotapes. 11/3-12, *One-Way Boogie Woogie,* by James.

Trans-Lux 85th, at Madison (BU 8-3180). *Interiors.*

UA East, 1st Ave at 85th (249-5100). *National Lampoon's Animal House.*

Loews Orpheum, 86th at 3rd (AT 9-4607). Thru 10/24, *Who Is Killing the Great Chefs of Europe?* From 10/25, *The Wiz.*

Loews Ciné, 3rd Avenue near 86th Street (427-1332). *Up in Smoke.*

86th St East, off 3rd Ave (AG 9-1144). Thru 10/24, *Foul Play.* From 10/25, *Comes a Horseman.*

RKO 86th I & II, at Lexington (AT 9-8900). I. *The Big Fix.* II. *Tommy.*

WEST SIDE

Film Forum, 15 Vandam St (989-2994). 10/26-29, 11/2-5, Films of Political Struggle, documentaries of the 1930s.

Bleecker St Cinema, 144 Bleecker at LaGuardia Pl (674-2560). 10/24, *Sisters; Boxcar Bertha.* 10/25, *The Last Waltz; Phantom of the Paradise.* 10/26, *The Fury; Alice Doesn't Live Here Any More.* 10/27, *Taxi Driver; Obsession.* 10/28, *Carrie; New York, New York.* 10/29, *The Magic Flute.* 10/30, *Alice in the Cities; Wagonmaster.* 10/31, *Zatoichi Meets His Equal; Sanshura Sugata.* 11/1, *Masculin Feminin; Le Gai Savoir.* 11/2, *Antonio Das Mortes; Vidas Secas.*

Waverly, 6th Ave at 3rd St (WA 9-8037). *National Lampoon's Animal House.*

8th St Playhouse, 52 W 8th (674-6515). 10/24, 25, *Je t'aime, je t'aime; Enjo.* 10/26-28, *Land of Silence and Darkness; La Soufrière; The Great Ecstasy of the Sculptor Steiner.* 10/29, 30, *Effi Briest; Une Femme Douce.* 10/31, 11/1, *The Idiot; Black Girl.*

Greenwich, 12th at Greenwich (WA 9-3350). *Heaven Can Wait.*

Quad, four cinemas at 34 W 13th (255-8800). I. *Interiors.* II. *Women.* III. *A Slave of Love.* IV. *Interiors.*

Loews Astor Plaza, Bdway at 44th (869-8340). 10/24, Theater closed. From 10/25, *The Wiz.*

Loews State I & II, Bdway at 45th (582-5070). I. *Death on the Nile.* II. *Midnight Express.*

Criterion, Bdway nr 45th (JU 2-1796). Thru 10/24, *Tommy.* From 10/25, *Comes a Horseman.*

Forum, Bdway at 47th (757-8320). *Foul Play.*

RKO Cinerama I & II, Broadway at 47th (975-8366). I. *Up in Smoke.* II. *The Big Fix.*

Rivoli, 49th & Bdway (CI 7-1635). *Close Encounters of the Third Kind.*

Guild, 33 W 50th (PL7-2406). Thru 11/2, *The Black Pearl.*

Museum of Modern Art, 11 W 53rd (956-6100). 10/24, noon, *Beginnings* and *The Craziest Thing You Ever Saw;* 2:30, *Bataille Du Rail;* 6 p.m. What's Happening? 10/26, 2:30, *Daro Un Milione;* 6 p.m. *La Signora di Tutti;*8:30, *Vecchia Guardia.* 10/27, 2:30, *Passaporto Rosso;* 6 p.m. *Bataille Du Rail.* 10/28, Noon, *Ruggles of Red Gap;* 2:30, *Vecchia Guardia;* 5 p.m. *Daro Un Milione.* 10/29, noon, *Ruggles of Red Gap;* 2:30, *Squadrone Bianco;* 5 p.m. *I Vitelloni.* 10/30, noon, Films on Matisse; 2:30, *Il Cappello a Tre Punte;* 6 p.m. An Evening with Charles Lyman. 10/31, noon, Films on Matisse; 2:30, *The Battle of Britain* and *The Battle of Midway.*

Ziegfeld, 141 W 54th (765-7600). *The Boys from Brazil.*

Festival, 57th nr 6th (757-2715). *Interiors.*

Carnegie Hall Cinema, 7th Ave betw 56th & 57th (757-2131). 10/24, *A Brief Vacation; The Garden of the Finzi-Continis.* 10/25, *El; Tristana.* 10/26, *Cat People; I Walked With a Zombie; The Seventh Victim.* 10/27, *8½; Providence.* 10/28, *Midnight Cowboy; Looking for Mr. Goodbar.* 10/29, *Der Rosenkavalier.* 10/30, *Touch of Evil; Handle With Care.* 10/31, *Smiles of a Summer Night; The Rules of the Game.* 11/1, *Way Down East; The Night of the Hunter.* 11/2, *Blackmail; Sabotage.* 11/3, *Mr. Klein; The Conformist.*

Playboy, 57th W of 6th Ave (JU 6-4448). Thru 10/24, *An Unmarried Woman.* From 10/25, *Revenge of the Pink Panther.*

Little Carnegie, 57th St nr 7th (246-5123). *Bread and Chocolate.* (10/28, 29, 10 a.m. only, *Life and Music of Mozart,* documentary by Hans Conrad Fischer.)

Paris, 4 W 58th (MU 8-2013). *Violette.*

Cinema III, 59th at the Plaza (752-5959). *A Wedding.*

Paramount, 2 Gulf & Western Plaza (247-5070). *A Wedding.*

Cinema Studio, Bdway & 66th (877-4040). *Perceval.*

Regency, Bdway at 67th (724-3700). 10/24, 25, *The Unsinkable Molly Brown; Bells Are Ringing.* 10/26-28, *Woman of the Year; Libeled Lady.* 10/29, 30, *The Kiss; Queen Christina.* 10/31, 11/1, *Green Dolphin Street; The Postman Always Rings Twice.*

Embassy 72nd, at Bdway (SC 4-6745). Thru 10/24, *Girl Friends.* From 10/25, *Who Is Killing the Great Chefs of Europe?*

Loews Quad, Bdway at 83rd (877-3190). I. *Grease.* II. *Heaven Can Wait.* III. *National Lampoon's Animal House.* IV. *Foul Play.*

New Yorker, Bdway nr 88th (TR 4-9189). *Interiors.*

Thalia, 250 W 95th (222-3370). 10/24, *Bitter Victory; Attack.* 10/25, 26, *This Land Is Mine; The Beachcomber.* 10/27, 28, *Born Yasterday; The Marrying Kind.* 10/29, 30, *Onibaba; Kuroneko.* 10/31, *Freaks; Night of the Living Dead.*

Olympia, Bdway at 107th (865-8128). Thru 10/26, *Who'll Stop the Rain; The Big Sleep.* 10/27-11/2, *An Unmarried Woman; Alex and the Gypsy.*

(Listings subject to last-minute change)

THE MOVIES

Autumn Sonata–In Ingmar Bergman's new film, Ingrid Bergman (in a brave, fully rounded performance) is a successful concert pianist, and Liv Ullmann is her 35ish daughter who is convinced that her mother's neglect of her as a child has ruined her life. She takes revenge in guilt-provoking accusations that are loathsome, fascinating, and ultimately baffling. A bald, untextured, tirade-film, in which Bergman seems lost in resentment and guilt that he hasn't quite comprehended or worked out. Baronet.

The Big Fix–As Moses Wine, an ordinary-man Jewish detective in Los Angeles, Richard Dreyfuss is too cute by half, but he's still the best thing in this incompetent mystery. Roger Simon, adapting his own novel about a plot to discredit a liberal senatorial candidate, has made the story complicated and messy without conveying any real sense of evil. It's a soft, sentimental film, awkwardly directed by Jeremy Paul Kagan, and photographed in smoggy, greasy colors. With Susan Anspach, Bonnie Bedelia and John Lithgow. Beekman; RKO Cinerama II; RKO 86th St I.

Bloodbrothers–Italian-American hysteria in the Bronx. Richard Gere is a young man trying to find himself, and Tony Lo Bianco is his construction-worker father, whose macho prowess has gone to his head and burned out half his brain cells. Adapted by Walter Newman from Richard Price's novel, the movie is like *Il Trovatore*–all climaxes and not enough shading. With Paul Sorvino and Lelia Goldoni. Robert Mulligan directed–crudely. Cinema II.

The Boys from Brazil–Gregory Peck barks Nazi rhetoric directly at the camera as a scientist-war-criminal plotting to re-establish the Third Reich, and Laurence Olivier, an aging Viennese Nazi hunter, struggles heroically to foil his plans. It might have been exciting and fun if directed by a Warner Brothers hack of 40 years ago, but Franklin J. Schaffner *(Patton)* kills it with his pompous, big-movie stodginess. Adapted from Ira Levin's novel. Ziegfeld.

Bread and Chocolate–Franco Brusati's poignant comedy (completed in 1974 and just opening here now) is about an Italian worker who emigrates to Switzerland in search of calm and order and finds that he can neither fit in nor give up his native identity. A meditation on homelessness, the movie tries to recapture the pathos-and-laughs mood of Chaplin's films but falls short: the hero is a lot less resourceful than the Tramp. Starring Nino Manfredi. Little Carnegie.

Comes a Horseman–Alan J. Pakula's new film starring James Caan, Jane Fonda, and Jason Robards, about a struggling cattle rancher being threatened by a more powerful rancher and oil industrialists. Opens October 25th at the Criterion, Trans-Lux East, and 86th Street East.

Days of Heaven–Terrence Malick's much-awaited second feature (the first was *Badlands*) is extraordinarily handsome but perversely undramatic and uninvolving. Set in the Texas Panhandle around 1915, it's both an oddly unerotic triangle drama and a quasi-biblical parable about the fall of a prosperous farmer and a young couple who prey on his wealth. This isn't a movie, it's an art-history lecture. Starring Sam Shepard (the playwright), Richard Gere, Brooke Adams, and Linda Manz. The miraculous cinematography is by Nestor Almendros. Cinema I.

Death on the Nile–A ponderous, slow-paced, unexciting adaptation of Agatha Christie. (If Christie wasn't a quick read, then what in the world was she?) Peter Ustinov plays ace detective Hercule Poirot *soberly,* which is a bore. Bette Davis and Maggie Smith are fun together, but no one else in the huge cast distinguishes himself. What is the point of this dreadnought approach to a basically frivolous genre? Loews State I and Tower East; 34th St E.

Foul Play–Chevy Chase as a police detective and Goldie Hawn as a librarian are much too cute together in this jumpy comedy-thriller set in San Francisco. The writer-director, Colin Higgins, borrowing from everyone and everything, has managed to compile an anthology of sure-fire effects. Higgins will get a hit out of it but not a movie he can call his own. D.W. Griffith; thru 10/24, 86th St East.

Girl Friends–This low-budget independent feature written by Vicki Polon and directed by Claudia Weill is about a bluesy Upper West Side Jewish girl (Melanie Mayron)—a photographer who progresses from bar mitzvah portraits to a gallery show in a couple of years. Along the way, she struggles to remain close with a safe-playing WASP girl friend (Anita Skinner). It's a mood piece about Relationships (particularly the need for female solidarity), but the moods aren't strong enough to affect our emotions. With Eli Wallach and Christopher Guest. Art; thru 10/24, Embassy 72nd.

Goin' South–Jack Nicholson is a scruffy outlaw about to be hanged, and newcomer Mary Steenburger is a virgin with an inherited gold mine who claims him as her husband. Their Punch-and-Judy life together is occasionally charming and funny, but the material just isn't fresh enough to cause many surprises. Nicholson, who directed the picture himself with a mischievous love of disorder, is obviously having a good time, but the attractive Steenburger, who pouts and poses a lot, looks trapped in a terribly old-fashioned role. Another beautiful job of cinematograhy by Nestor Almendros. Coronet.

Interiors–Woody Allen's austere, utterly serious study of the emotional and spiritual exhaustion of a prosperous New York family is a bit pretentious and occasionally absurd, but by the end the despairing vision of life's inevitable tragedies takes hold, and you're impressed. Woody nearly out-Bergmans Bergman in scenes of frustration and self-hatred, but he has a power of his own, too. Excellently acted by Geraldine Page, Diane Keaton, Marybeth Hurt, Maureen Stapleton, E. G. Marshall, Richard Jordan and Sam Waterston. Festival; New Yorker, Quad; Trans-Lux 85th.

Midnight Express–The true story of Billy Hayes, an American student arrested in Turkey in 1970 for drug possession (hash) and sentenced to years of torment in an Istanbul prison. Brutal, scary, and occasionally very exciting, the movie never overcomes the basic problem of glorifying a boy more foolish than heroic. It's also violently and irrationally anti-Turkish (without exception Billy's Turkish fellow prisoners, as well as the guards, are subhuman). It seems to be a gigantic cautionary tale for middle-class tourists: Don't get caught. Starring newcomer Brad Davis and featuring John Hurt, Randy Quaid, and Mike Kellin. Alan Parker directed. Gemini I & II; Loews State II.

National Lampoon's Animal House–A genial, uneven, intermittently hilarious celebration of frat-house pranks and raunchiness, set in a West Coast college in 1962. To dismiss it as infantile isn't saying much, since infantilism is precisely the point of frat-house humor. The movie has a tender sexiness that saves it. With John Belushi as a beer-guzzling roughneck and Tim Matheson as a young make-out artist. Directed by John Landis. Waverly; U.A. East; Eastside.

No Time for Breakfast–Only Annie Giradot's appealing toughness and gallantry save this French sudser from total banality. It's a humorless, insufferably noble portrait of an upper-middle-class Parisian doctor who tries to satisfy the demands of career, husband, lover, and snippy children. Then she gets cancer. Jean-Louis Bertucelli directs stiffly, wasting good actors like François Perrier, Jean-Pierre Cassel, and Isabelle Huppert. 68th St Plyhse.

Perceval–Eric Rohmer's whimsical account of the travails of a young knight, based on a poem by Chretien de Troyes. On blue and gold sets (pop versions of medieval paintings), the movie features artificial trees, tiny wooden castles, and troubadours who narrate the action through song (this wouldn't be so bad if we didn't have to *watch* them sing). An experiment in total artifice, the film has some pleasing moments, but when you give up the spectacle of knights galloping across an open plain—the unique naturalistic resources of the cinema—you're giving up a hell of a lot. Cinema Studio.

Slave of Love–It's the summer of 1917, and a group of spoiled, childlike Russian filmmakers and actors are working on an absurd melodrama in a Crimean resort while the Revolution is happening all around them. Finally, the violence invades their world, too. A surprisingly languorous and fine-grained Soviet film, directed by Nikita Mikhalkov and starring the charming Elena Solovei. Film takes long to come to a boil, but is worth the wait. Quad; Gramercy.

Up in Smoke–The comedy team of Cheech and Chong try to get high and stay high in a genial, casually lousy pothead farce set in Los Angeles. Without jobs, plans, ambitions, or responsibility, they devote themselves to dope and seem as happy as Henry Miller's scruffy expatriates in *Tropic of Cancer.* As you watch this often funny film, you sink into the disreputable comforts of slobbiness. Written by the two comics and directed by their record producer, Lou Adler. Bay Cinema; Loews Cine; RKO Cinerama I.

Violette–Based on a true story (from the early thirties) about an 18-year-old Parisienne who poisoned her father and stole his money. The child of repressed and hypocritical lower-middle-class parents, Violette sneaks out of the house at night in her lipstick and black furs (she looks like a hooker in a Brassai photograph) and searches for adventure. But in Claude Chabrol's perversely muted and ironic film, starring Isabelle Huppert, Violette doesn't have a good time even when she sins. With Stéphane Audran and Jean Carmet. Paris.

A Wedding–Two large families—one old-money WASP (with an admixture of Italians), the other nouveau-riche vulgar—gather at a posh Illinois mansion to celebrate the marriage of their children. What results is a total shambles. Robert Altman's comedy, his twelfth film in nine years, is in his satirical multiple-vignette style, but the satire is a little thin and derisive this time. The movie is a considerable formal achievement, but it's deficient in feeling. The huge cast includes Lillian Gish, Carol Burnett, Vittorio Gassman, Desi Arnaz, Jr. and Mia Farrow. Sutton; Cinema III; Paramount.

Who Is Killing the Great Chefs of Europe?–Robert Morley is in savage good form as a heartless and witty publisher of a London gourmet magazine in this formula romantic thriller starring George Segal and Jacqueline Bisset. It seems the chefs are being knocked off in the style of their most famous recipes: The chef good with meats is roasted, the sea food genius is drowned in a lobster tank, etc. Most of it is crudely done, but see it for Morley's passionate theatricalism. Screenplay by Peter Stone. Direction by Ted Kotcheff. Loews Orpheum; thru 10/24, Murray Hill; Loews Astor Plaza; from 10/25, Embassy 72nd.

Who'll Stop the Rain–A scary, taut, bitterly sardonic fable about heroin smuggling in the Vietnam period, adapted from Robert Stone's novel *Dog Soldiers.* Michael Moriarty and Tuesday Weld are only moderately effective as an ordinary couple who fall into crime, but Nick Nolte gives a smashing star performance as a psycopathic but gallant ex-Marine. Adaptation by Stone himself and Judith Rascoe. Direction by Karel Reisz. Thru 10/26, Olympia.

The Wiz–Diana Ross plays Dorothy, Michael Jackson the Scarecrow, Nipsey Russell the Tin Man, Ted Ross the Cowardly Lion, Lena Horne the Good Witch, and Richard Pryor the Wiz. Directed by Sidney Lumet. From 10/25, Loews Astor Plaza; Plaza; Loews Orpheum; Murray Hill.

Women–The seventh feature film completed by Hungarian director Márta Mészáros is an absorbing, psychologically complex portrait of a quarrelsome friendship between two dissimilar women—a forty-ish, very bourgeois government beauracrat (Marina Vlady) and a rebellious, always-in-trouble peasant woman (Lili Monori) who forces her friend to think about her life seriously for the first time in years. It's a movie formed by feminist consciousness, but there's not a cliché in sight. Quad.

Theater

ON BROADWAY

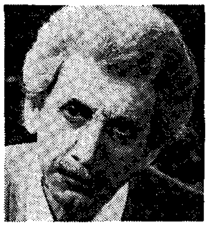
CURRENT

Ain't Misbehavin'–Would the slapdash playfulness, the lovable smallness of this show survive the lure of self-aggrandizement, moving from Off- to On Broadway? Nothing to worry about; it did. The cast of five—Ken Page, Armelia McQueen, Andre De Shields, Charlaine Woodard, and Nell Carter—works together as nimbly and wickedly as five fingers in a piece of sleight of hand. The delicious songs by Fats Waller and his friends continue their joyous renaissance, Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Longacre, 220 W 48th (246-5639).

Annie–*Oliver Twist* in drag, but — given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil. Thomas Meehan's book is a far cry from Harold Grey's comic-strip *Annie,* as is Charles Strouse's score from his best work, but Shelley Bruce is touching in the title role. Tues thru Sat at 8; mats Sat at 2; Sun at 3 p.m. Alvin, 250 W 52nd (PL 7-8646).

The Best Little Whorehouse in Texas–Attempts to squeeze salaciousness out of a bordello setting are rather repellent, not because of the setting, but because it is like trying to squeeze blood out of stones. Every variation on the brothel theme has been worked into the ground. Mon thru Sat at 8 p.m.; mats Wed & Sat at 2 p.m. 46th St Theater, 226 W 46th (246-4271). From 11/1, tele#246-0246.

HIS CUP RUNNETH OVER



Soviet actor **Alexander Beniyamimov** stars in **The Cup of Fury,** a play by Roland Wolf, based on trial of Soviet dissident Anatoly Shcharansky. Directed by Soviet artist Lev Weinstein. In English. 10/28-11/12, at the Henry St Settlement, 466 Grand St (766-9334).

Chapter Two–Neil Simon attempts, in part at least, to be serious about the real-life romance, marriage, and problems of a couple and to pierce through to the troubling core of things. But he handles drama as if it could be constructed out of one-liners, only sticking laments where the laughs would normally go. There are some genuinely funny one-liners afloat, but the playwright's ultimate failure stems from his belief that you can build anything out of one-liners, from coffee tables to cathedrals. Mon, Tues, Wed, Sat at 8; mats Wed & Sat at 2 p.m.; Sun at 3 p.m. Imperial, 249 W 45th (265-4311).

A Chorus Line–Every generation needs its own backstage legend, and this one is a worthy descendant of *42nd St.* Out of the real words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Michael Bennett's direction covers a multitude of inadequacies. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Shubert, 225 W 44 (246-5990).

The Crucifer of Blood–A new Sherlock Holmes mystery play starring Paxton Whitehead, directed by Paul Giovanni who adapted it from Doyle's *The Sign of the Four,* Timothy Landfield plays Dr. Watson and Glenn Close the female lead as Irene St. Clair. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Helen Hayes Theater, 210 W 46th (246-6380).

Da–On second seeing Hugh Leonard's bittersweet autobiographical comedy (transported almost intact to Broadway) is even more entertaining, endearing, and gently moving. And at the center of the production are three superlative performances—Sylvia O'Brien's, Brian Murray's, Barnard Hughes's. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Morosco, 217 W 45th (246-6230).

Dancin'–Director Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. What doesn't work is the two side by side, like internecine Siamese twins. The proximity of popular dance gives ballet an air of pretentiousness; ballet retaliates by making pop dancing look facile, tawdry. *Dancin'* is sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the over-whelming rest of us. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Broadhurst, 235 W 44th (247-0472).

Deathtrap–Ira Levin's play concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. There is a basic problem with the comedy mystery genre, wherein the laughs are supposed to lull you into a false security. The plot, however, is impossible. With John Wood, Marian Seldes, and Richard Woods. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Music Box, 239 W 45th (246-4636).

Dracula–Among Edward Gorey's impressive but inappropriate sets, this camped-up version of a trashy old play offers mostly cutenesses instead of thrills, and can at best impress if you sit far enough back so that the stage is reduced to the appropriate comic-strip (or Gorey drawing) dimensions. Dennis Rosa misdirected. Raul Julia becomes Count Dracula on Oct. 3. Tues thru Fri at 8; mats Sat at 2; Sun at 3 p.m. Martin Beck Theater, 302 W 45th (246-6363).

Eubie!–A musical revue based on the work of composer/lyricist Eubie Blake, conceived and directed by Julianne Boyd. With Jeffrey Thompson, Alaina Reed, Lonnie McNeil, Ethel Beatty, Mel Johnson Jr., Terry Burrell, Leslie Dockery, Lynnie Godfrey; Gregory Hines, Maurice Hines. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Ambassador, 219 W 49th (541-6490).

First Monday in October–High-minded hokum about the first woman justice of the Supreme Court. Henry Fonda plays a dyed-in-the-wool liberal and Jane Alexander, the much younger, nobly conservative new justice. Rather than explore the social and psychological problems this might give rise to, the play falls back on a tried-and-true formula: inveterate antagonists having at each other until they arrive at warm mutual respect laced with a hint of, shall we say, an impossible love. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Thru 11/11, Majestic, 247 W 47th (246-0730).

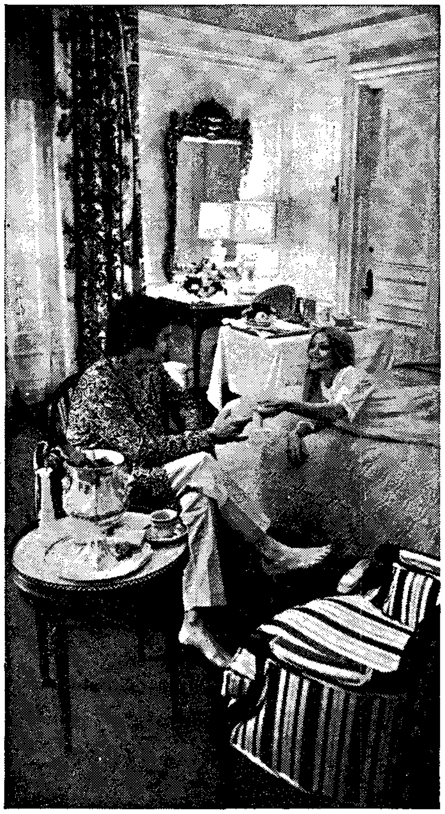
Gemini–Albert Innaurato's saga of life in a Philadelphia backyard is, at once, a stupendous verbal circus and a touching story of people desperately needing to be noticed. Innaurato writes extremely well, and his control over simultaneously ongoing lines of action is somewhat akin to Bach's mastery over fugues. Peter Mark Schifter's direction is splendid. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Little Theater, 240 W 44th (221-6425).

The Gin Game–A first effort by D.L. Coburn concerns two inmates of an old folks' home. The man lives for gin rummy now; the woman is willing to learn the game. They play, and miraculously—or contrivedly—she keeps winning. It is staged with almost indecent expertise by Mike Nichols. With Maureen Stapleton and E.G. Marshall. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. John Golden, 252 W 45th (246-6740).

Gorey Stories–A musical entertainment based on 15 stories by Edward Gorey, adapted by Stephen Currens, with music by David Aldrich, directed by Tony Tanner, with settings and costumes by the same Edward Gorey. With Gemze de Lappe, Toby Haller, Julie Kernitz, Susie Marchand, Dennis McGovern, John Michelski, Leon Shaw, June Squibb, and Sel Vitella. Booth, 222 W 45th (246-5969).

Grease–Broadway's senior musical, about high school shenanigans in the fifties, now seems as much a period piece as any Romberg operetta, but the energy of the original has been remarkably well preserved. Without a single memorable song or solo turn, the show holds onto an amusing, attractive ridiculousness, mostly due to Patricia Birch's lively choreography and Tom Moore's no-nonsense direction. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Royale, 242 W 45th (245-5760).

I Love My Wife–The Smothers Brothers are now appearing in this tale of wife-swapping in Trenton,



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done as a series of skits, with a Cy Coleman score and the direction by Gene Saks that even brings the orchestra onstage to mess around in the action. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Ethel Barrymore, 243 W 47th (246-0390).

The Inspector General–The Rumanian director Liviu Ciulei has mounted Gogol's play, celebrated for having introduced realism to the Russian stage, as the most studiedly expressionistic, deliberately overstylized theatrical rigamarole, with the result that a satire on human folly emerges as a biteless ballet for automatons. A few performances pass muster: Theodore Bikel's blustering mayor, Helen Burns's aging coquette, and Thomas Toner's dignifiedly crooked judge do not lose sight of the truths that are being travestied. Thru 11/19. Tues thru Sat at 8 p.m.; mats Wed & Sat at 2 p.m. Sun at 3 p.m. Circle in the Square, 1633 Bdway (581-0720).

King of Hearts–A new musical based on the Phillipe de Broca/Daniel Boulanger film. Book by Joseph Stein; music by Peter Link; lyrics by Jacob Brackman; directed and choreographed by Ron Field. With Millicent Martin, Donald Scardino, and Pamela Blair in the leads. Action takes place during a 24-hour period in WW I year of 1918. Minskoff, Bdway at 45th (869-0550).

The King and I–Yul Brynner and Constance Towers as the king and Anna. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Thru New Year's Eve. Uris, 51st betw 7th & 8th (586-6510).

The Magic Show–A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Wed thru Sat at 7:30; mats Wed, Sat & Sun at 2 p.m.; & a 5 p.m. perf on Sun. Cort, 138 W 48th (489-6392).

Oh! Calcutta!–Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard. Mon, Tues, Wed, Fri at 8; Sat at 7 & 9:30; Sun at 3 & 7 p.m. Edison, 240 W 47th (757-7164).

On the Twentieth Century–Harold Prince has provided lively direction and Robin Wagner has come up with grand designs in this musical which stars Judy Kaye, John Cullum, and Imogene Coca. It has pizzazz and razzle-dazzle, bursts of energy and invention, music and laughter, and good expensive production values. John Cullum gives his best performance to date. Book and lyrics by Betty Comden and Adolph Green; music by Cy Coleman. Mon thru Sat at 8; mats Sat & Wed at 2 p.m. St. James Theater, 246 W 44th (398-0280).

Runaways–A new entertainment, written, composed, and directed by Elizabeth Swados, is really about growing up—absurdly, tragically, and sometimes, despite everything, even triumphantly. The music, in all conceivable pop, folk, and ethnic modes, is fair to excellent. The performances, both by the four professionals and the fifteen semiprofessionals and neophytes are, at the very least, engaging; in many cases, enchanting. Tues thru Sat at 8; mats Sat & Wed at 2, Sun at 3 p.m. Plymouth, 236 W 45th (730-1760).

Tribute–Bernard Slade's new play starring Jack Lemmon is extremely clever and likable, which is as unusual a combination in plays as it is in people. A play that mixes laughter and tears with almost supernatural skill, always sidestepping ultimate frivolity, always teetering back from the abyss of mawkishness into the happy pratfall of farce, that takes the sting out of adultery, divorce, prostitution, failure in business, nonachievement of artistic aspirations, family in-fighting, and, best of all, death itself, is the most comforting news this side of a cure for cancer. Mon thru Sat at 8; mats Wed & Sat at 2. Brooks Atkinson, 256 W 47th (245-3430).

The Wiz–Oz with a black cast—Munchkins, Cowardly Lion, and all, with jivey dances choreographed by George Faison. Tues thru Sat at 7:30; mats Wed and Sat at 2 p.m.; Sun at 3 p.m. Broadway, 1681 Broadway (247-7992).

OFF and OFF-OFF BROADWAY

Academy Arts Repertory–*Mad Dog Blues* by Sam Shepard, directed by Shan Covey. 10/27-29, 11/3-5, 10-12, 17-19, 12/1-3, at 9 p.m. Double Bill: Agatha Christie's *The Rats* and *The Patient*, 10/27-

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29, 11/3-5, at 7:30 p.m. $3. Academy Arts, First Ave at 51st (486-1431).

Ain't Doin' Nothin' But Singin' My Song–A new musical conceived by E. Richardson, with music and lyrics by Johnny Brandon, directed by Lucia Victor. 10/25-28; $3. Theatre Off Park, 28th E 35th (683-4991).

All That Flapdoodle–*Village Wooing*, and *How He Lied to Her Husband*, two light comedies by George Bernard Shaw, directed by Fred Sanders, with Lillian Silverstone, Richard Hall, and Hugo Napier. Thurs thru Sun, 11/2-5, 9-12, 16-19, at 8 p.m. $3. AMDA Studio One, 2109 Bdway (473-8492).

American Babies–Play by Reuis Woertendyke, directed and choreographed by Gaetan Young, is about 12 American dancers who are to perform in a club in Germany. Thru 10/29, Thurs thru Sun at 9:30 P.M. Free. La Mama CETA, 74A E 4th St (475-7710).

American Dance Machine–A recreation of memorable moments in Broadway's musical history, directed by Lee Theodore. Wed thru Sat at 8 p.m. Sun at 7:30; mats Wed & Sat at 2; Sun at 3. Century Theater, 235 W 46th (354-6644).

Are You Now Or Have You Ever Been–Eric Bentley's play of the Hollywood witch-hunt of the 50s. With Jerry Ver Dorn, David Barker, Benjamin Bettenbender, Robert Nichols, and for the first two weeks of the run, Colleen Dewhurst in a cameo appearance. Promenade Theater, Bdway at 76th (799-7690).

Blood Lust–L. Eugene Pelfrey's play exploring the question of who is more insane, the killer or the public calling for his blood. Thurs thru Sun thru 10/29 at 8 p.m. $3. Courtyard Plyhse, 39 Grove St (765-9540).

Brass Birds Don't Sing–Samm-Art Williams's new play dealing with Hitler's Lebensborn Maternity experiment and its impact on two sisters. Tues thru Sun at 8 p.m. 10/24-11/5. Stage 73, 321 E 73rd (575-9415).

A Broadway Musical–Musical about a Broadway musical by Charles Strouse and Lee Adams. With Julius LaRosa, Helen Gallagher, Gwyda DonHowe, Larry Marshall. Directed and choreographed by George Faison. Tues thru Sat at 8; Sun at 7, thru 11/19. $7.95. Riverside Theater, 490 Riverside Drive (864-2929). (From 11/24, will be playing on Broadway, at the Lunt-Fontanne Theater, 205 W 46, JU 6-5555)

Buried Child–A new play by Sam Shepard, directed by Robert Woodruff, telling of mysterious vegetables, a young man's inheritance, and the fierce conflict between a boy's roots and his future. Thurs thru Sun, at 8 p.m. thru 11/12. $2.50. Theater for the New City, 162 Second Ave (691-2220).

Catholic School Girls–A new play by Casey Kurtti. Thurs thru Sat at 8 p.m. Sun at 7:30. 10/23-11/7. Play Factor, 692 Greenwich St (243-3035).

Clara Bow Loves Gary Cooper–Story of the jazz age and of the little actress from Brooklyn who captivated the movie industry. Thurs thru Sun at 8 p.m. thru 11/19. $2.50. Theater for the New City, 162 Second Ave (254-1109).

CSC Repertory–Shakespeare's **Hollow Crown Trilogy**—*Richard II, Henry IV,* Parts I & II, in rotating repertory thru 12/17, Tues thru Fri at 8; Sat at 7 & 10:15 p.m.; Sun at 3 & 7 p.m. CSC Repertory, 136 E 13th St (677-4210).

Days To Come–Lillian Hellman's 1936 play, starring Kaiulani Lee, directed by R. Stuart White. Thurs thru Sat at 8 p.m. Sun at 3 p.m. thru 11/5. WPA Theater, 138 Fifth Ave (691-2274).

Double Bill–Richard Taylor's *Inspired Help*, and Megan Terry's *Ex-Miss Copper Queen on a Set of Pills.* 10/26-28, at 8 p.m. $2.50. AMDA Studio One, 2109 Bdway (JU 2-4240).

Drama Committee Repertory–J.M. Synge's *Playboy of the Western World,* Fri & Sat at 8 p.m. Sun at 2, thru 11/5. *A Body in Every Bed,* Sun at 2 & 5 p.m. Mon & Tues at 8, thru 10/31. $3. 17 W 20th (929-8377).

Drinks Before Dinner–Christopher Plummer stars in a new play by E. L. Doctorow, which takes place in a fashionable New York City apartment where seven people are gathered for a dinner party. With Charles Kimbrough, Zohra Lampert, James Naugh-

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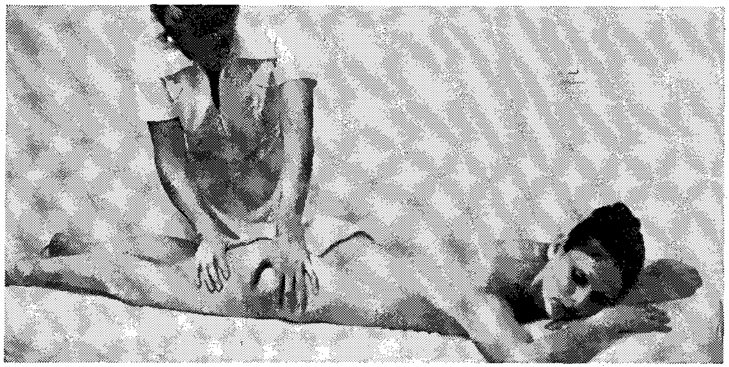

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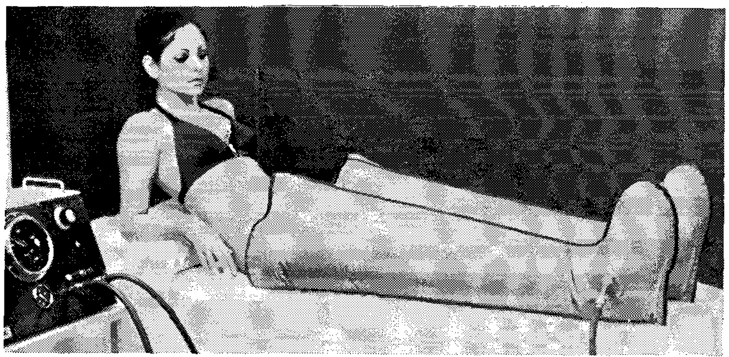

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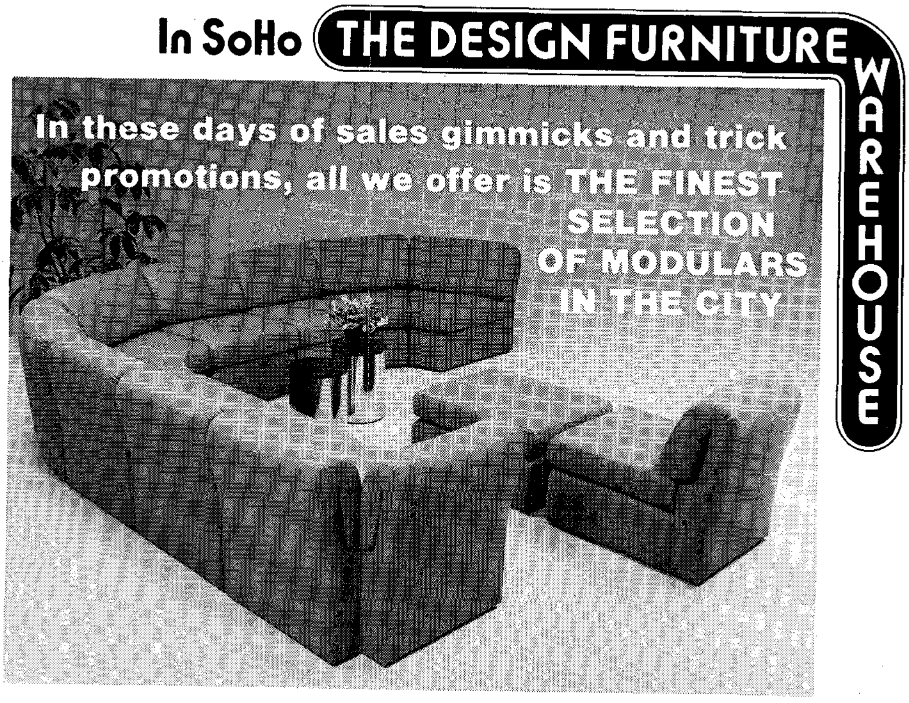
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ton, Virginia Vestoff. Directed by Mike Nichols. From 10/24. Newman/Public Theater, 424 Lafayette St (677-6350).

Egmont–First New York performance of Goethe's play about conflicts leading up to the 16th century rebellion of the Netherlands against Spain. Directed by Michael Bergman. 10/27, 28, 11/2-4, at 8 p.m. $3. Elizabeth Irwin Playhouse, 30 Charlton St (477-5058).

End of the War–Vincent Canby's play, directed by David Margulies, deals with the rivalry of two officers during a shipboard crisis at the close of WW II. Wed thru Sat at 7:30, Sun mat at 3 p.m. Thru 10/29. $4. Ensemble Studio Theater, 549 W 52nd (279-4200).

The Entertainer–A play about a second-rate English music hall vaudevillian, by John Osborne, with music by John Addison. Thru 11/11, Wed thru Sat at 8 p.m. $3.50. Little Church Around the Corner, 11 E 29th (679-7174).

An Evening of Strindberg–*The Stronger* and *The Creditors,* directed by Michele Theriot. 10/30-11/2, 6-9, at 8 p.m. Royal Court, 301 W 55th (997-9582).

The Eye of a Bird–A new semi-documentary play by Lynn Miller exploring the Alger Hiss case. 10/26-29, at 8 p.m. $3. St Clement's, 423 W 46th (246-7277).

Family Business–Dick Goldberg's play about infighting in a suburban Boston Jewish family is a fog of melodrama occasionally pierced by a ray of something resembling truth. Much of the violence stems from the revelation that one of the four loving but internecinely embattled sons is a homosexual. The acting of a cast of six is remarkable. Tues thru Fri at 8; Sat 7 & 10; Sun 3 & 7. Astor Place Theater, 434 Lafayette St (254-4370).

The Fantasticks–Musical based on the Rostand play, in its zillionth year and the end is not in sight. Has spawned plenty of on-Bdway talent. Tues thru Fri at 8 p.m. Sat at 7 & 10; Sun at 3 & 7:30. Sullivan St Playhouse at Bleecker (OR 4-3838).

Getting Out–Marcha Norman's play revealing the emotional and psychological traumas that a female parolee faces as she makes the transition from prison to society. Susan Kingsley stars. Thru 11/5, Tues thru Fri at 8; Sat at 3 & 8; Sun at 3 & 7:30. Marymount Manhattan Theater, 221 E 71st (730-0794).

Glorious Morning–Patrick Meyer's play with Tanya Berezin, Jonathan Hogan, Nancy Snyder, Douglass Watson, and James Ray Weeks. Thru 11/19. Circle Repertory, 99 7th Ave So (924-7100).

La Gran Decision–Women's lib comedy by Miguel Mihura, set in turn-of-the-century Spain. In Spanish, directed by Max Ferra, starring Gilda Miros. Fri, Sat & Sun at 8 p.m. mat Sun at 4 p.m. $5. INTAR, 420 W 42nd (279-4200).

The Grinding Machine–A new play by Annalita Marsili Alexander about people who are gathered together at a writers' conference in the Soviet Union. Directed by Frederick Rolf. Thru 11/5, American Place Theater, 111 W 46th (246-3730).

Heart Melodies: The Poetry of Langston Hughes–Adapted and acted by Jon S. Patterson. Mon thru Fri at 1:15 p.m. (Bring your lunch), 11/6-17. $1.50. Mezzanine of the Hotel Diplomat, 108 W 43rd (221-9088).

Illegal Use of Hands–Michael Zettler's play wherein the ERA meets the NFL, directed by Penelope Hirsch. 10/23-26, 27-30. $2.50. Impossible Ragtime Theater, 120 W 28th (243-7494).

I'm Getting My Act Together and Taking It on the Road–This new work by Gretchen Cryer (book, lyrics, and star) and Nancy Ford (music) about a middle-aged pop singer trying to carry on her life after her manager/lover leaves her is too slight, schematic, and unoriginal to be a significant statement about human conflicts. There is a reason, nonetheless, for seeing the show: Gretchen Cryer. Tues thru Fri at 8; Sat & Sun at 3 & 8 p.m. Public/Anspacher Theatre, 425 Lafayette St (677-6350).

Jean Cocteau Repertory–Thomas Middleton's Elizabethan comedy, *A Mad World, My Masters,* written in 1608; 10/27, 28, at 10:30 p.m. Percy MacKaye's *The Scarecrow,* 10/29, at 3 pm. Bouwerie Lane, 330 Bowery at 2nd St (677-0060).

Keep An Eye on Amelia–A comedy by Feydeau, directed by Andres Castro. Fri thru Sun at 8 p.m.

Thru 12/17 $3. West Side Repertory, 252 W 81st (666-3521).

Laugh a Lifetime–Contemporary Israeli-Yiddish satiric musical revue. Norman Thomas Theater, 33rd St & Park Ave (391-1072).

Leonce and Lenap–Georg Buchner's comedy of mistaken identity. 10/25-11/11, Wed, Thurs, Sat at 8; Fri at 8:30. $3. West Park Theater, 165 W 86th (877-1671).

The Lesson–Eugene Ionesco's play starring Joseph Wiseman and Didi Conn. Followed by a film, *The California Reich,* about the Nazi Party in the U.S. today. Harold Clurman Theater, 412 W 42nd (391-1072).

Magic and Lions–Mime, martial arts, African finger instruments, Egyptology, etc., devised by director Glenda Dickerson from the prose poetry of Ernestine Walker. Fri thru Sun at 8; mat Sun at 3; thru 10/29. $3. Interart Theater, 549 W 52nd (246-6570).

Maldoror–Les Chants de Maldoror, play based on the text of Isidore Ducasse, French poet of the 19th century, performed by the Atelier de Recherche Theatrale—directed by Georges Baal. Thru 10/29 at 8 p.m. 10/30-11/5 at 10 p.m. Tues thru Sun, Sat & Sun mat at 3 p.m. Performing Garage, 35 Wooster St (966-3651).

A Marriage of Convenience–Norman Beim's comedy about politics and gay rights. Mon thru Thurs at 8 p.m. 10/23-11/9. Troupe Theater, 335 W 39th (244-9699).

Masterpieces–Arthur Bicknell's play about the Bronte family—Charlotte, Emily, Anne, and Branwell. Thurs thru Sun at 8; mat Sun at 3, thru 11/4. $3. Park Royal Theater, 23 W 73 St (254-6532).

A Midsummer Night's Dream–Directed by Bolen High. Tues thru Sun at 8; Sat & Sun at 2:30. Thru 11/5. ELT playhouse, 103rd & Riverside Drive (663-2028).

La Morsa–Luigi Pirandello's play, in English. 10/26, 27, at 7 p.m. 10/28, at 7 & 9 p.m. 10/29 at 5 & 7 p.m. $3. N.Y. Stageworks, 15 W 18th St (929-5541).

Mrs. Dally Has a Lover–William Hanley's play. Fri thru Sun, thru 10/29, at 8 p.m. $3. American Lyric Theater, 236 W 78th (595-0850).

Music-Hall Sidelights–Directed by Garland Wright, play revolves around Colette's short stories about her life on tour during her music-hall days around 1908. Wed thru Sat at 8 p.m. mats Sat & Sun at 3 p.m. $4. Lion Theater Company, 422 W 42nd (736-7930).

Mutual Benefit Life–A new play by Robert Patrick, directed by Norman Rene, with Lewis Arlt, Randy Danson, Julie Hagerty, and John Shearin. 10/27-29, 11/2-5, 8-12, at 8 p.m. Sundays at 3 p.m. $3. Production Company, 249 W 18th (691-7359).

New York City Stage Company–Shaw's *Pygmalion,* Chekhov's *Uncle Vanya,* Coward's *Hay Fever,* Nichols's *Joe Egg,* Wed thru Sun at 8 p.m., Sat mat at 2:30. $4. Park Royal Theatre, 23 W 73rd St (877-0984).

One for My Baby–A 90-song salute to lyricist/composer Johnny Mercer. Fri thru Mon at 8; Sun at 4 p.m. Thru 10/30. All Souls Players, Lex at 80th (535-3356).

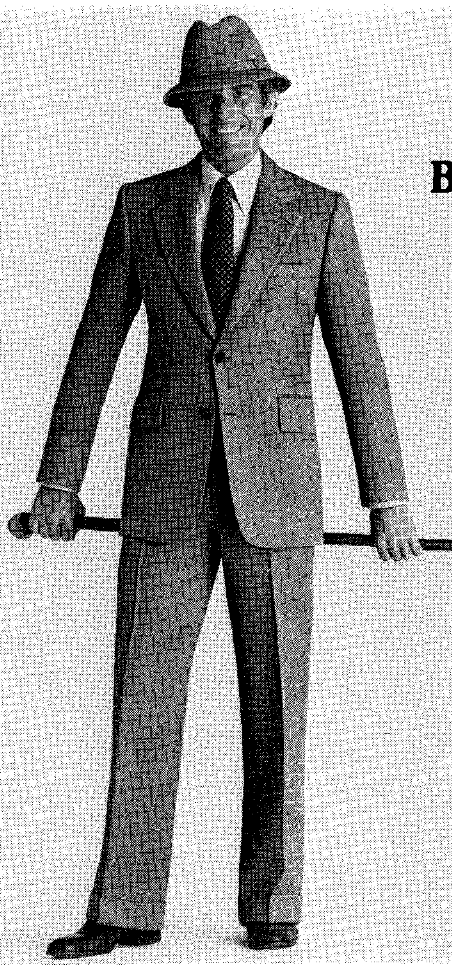
Orpheus in the Underworld–Musical comedy based on the Greek myth. 10/26-28, 11/2-4, at 8 p.m. Sun mats 10/29, 11/5, at 4 p.m. Nameless Theater, 125 W 22nd (541-8492).

The Other Side of the Swamp–Royce Ryton's play, directed by Will MacAdam, with Allan Stevens and Richard Kitzman. Two unemployed and gay actors meet in a chance encounter. Thurs thru Sun, thru 10/29, at 8 p.m. $4. Gallery Theater, 161 W 22nd (279-9321).

The Passion of Dracula–A totally new version of the Count's adventures (vastly preferable to the on-Broadway version), by Bob Hall and David Richmond. Peter Bennett directs. Tues thru Fri at 8 p.m. Sat at 7 & 10 p.m. Sun at 3 & 8 p.m. Cherry Lane Theater, 38 Commerce St (989-2020).

The Playboy of the Western World–J.M. Synge's classic Irish play, Fri & Sat at 8, Sun at 3, from 10/27. $3. Irish Arts Center, 553 W 51st (757-3318).

P.S. Your Cat Is Dead–An absurd and unnecessary act is the reviving of this play, by James Kirkwood. It had lasted, with a much better cast and a much



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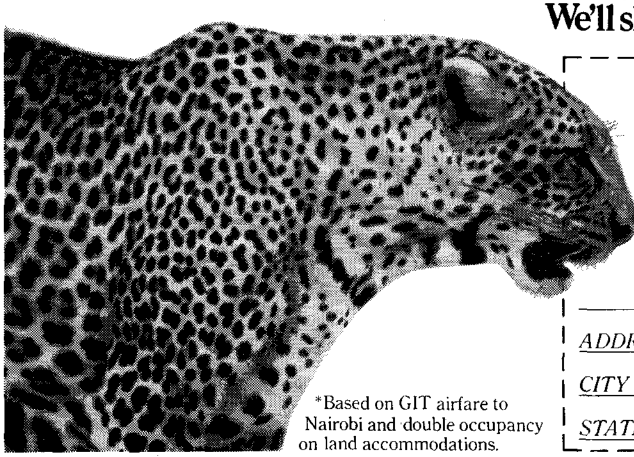

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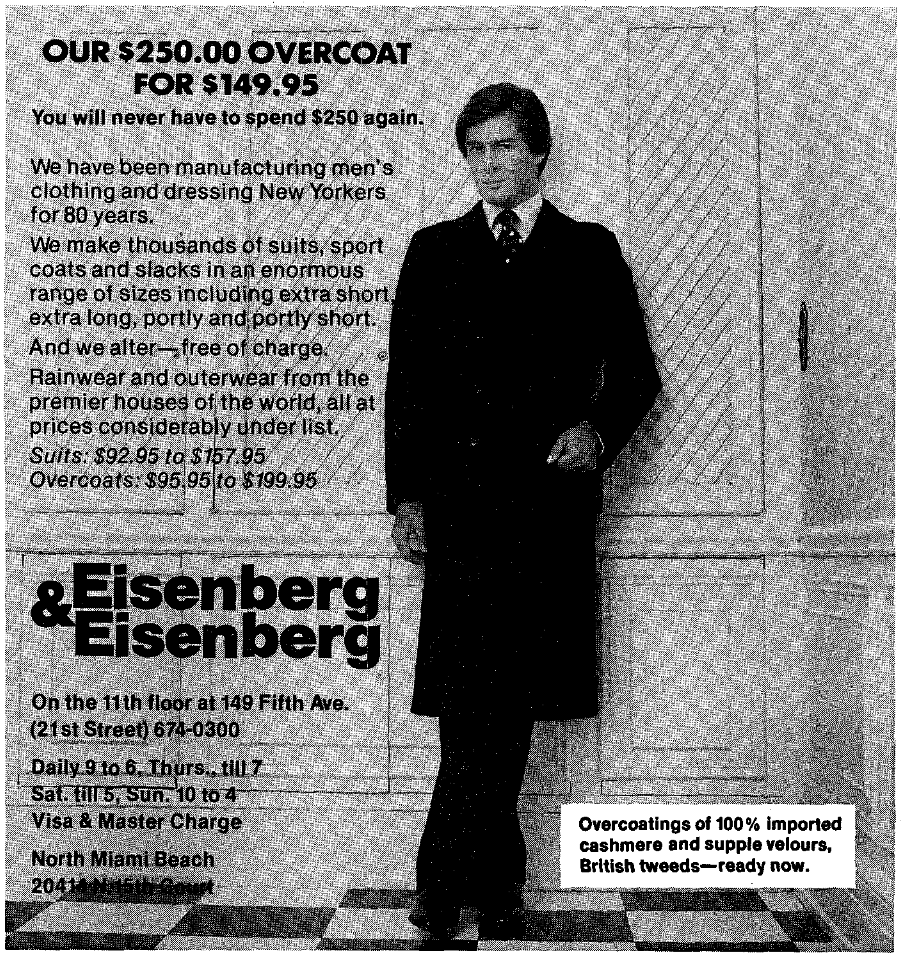
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Repertorio Espanol–*Bodas de Sangre, La Revolucion, La Celestina, La Dama duende, Los soles Truncos, Jardin de Otono, & Te Juro Juana Que Tengo Ganas.* In Spanish in rotating repertory. For dates and time call Gramercy Arts Theater, 138 E 27th (889-2850).

The Rivals–Sheridan's play, directed by June Rovenger. 10/27-30, at 7:30. Perry St Theater, 31 Perry St (929-2869).

The Shanty–Faizul Khan's study of corruption, brutality, and betrayal among construction workers, directed by Jaime Sanchez. Thurs thru Sun at 8:30, thru 10/29. $2.50. Theater at St. Clement's, 423 W 46th (246-7277).

She Stoops To Conquer–Oliver Goldsmith's comedy, directed by Anthony Solter. Thurs thru Sat at 8 p.m. Thru 11/11. The Gathering Pl., 150 W 26th (924-6988)

Sinking, Sinking–A musical farce. 10/27-29. Fri & Sun at 8; Sat at 7:30 & 10:30. $3. GPS Theater, 333 Sixth Ave (242-3900).

Songs of Adolescence–Written and directed by Ken Buckshi, a comedy-drama about growing up in America. Thurs thru Sat at 10 p.m. Thru 10/28. Theater for the New City, 162 2nd Ave (691-2220).

Spectrum Repertory–Schnitzler's *La Ronde,* 10/24, 25, 29, 31. 11/10 at 8 p.m. 10/28 at 2 p.m. Ibsen's *Pillars of Society,* 10/26-28, 11/2-4, at 7:30, 10/29, 11/5 at 2:30 p.m. DeMusset's *No Trifling With Love,* 10/27, 28-11/3, 4, at 11 p.m. 10/30, 11/5, 6, at 8 p.m. $3.50. Spectrum, 277 Park Ave So (254-9339).

St. Mark's Gospel–Alec McCowen recites the complete text of *The Gospel According to St. Mark* (King James version). A limited return engagement: 10/24-11/12. Playhouse Theater, 375 W 48th (391-0450).

Story Time and Magic Time–Stan Edelman's play, directed by Anita Khanzadian. Thurs thru Sun, 10/26-29, 11/2-5, 9-12, at 8 p.m. $3. American Renaissance Theater, 112 Charlton St (929-4718).

There's a Broken Light for Every Heart–A look at the Bdway Musicals of the 30s, with script by Chip Keyes, directed by Bonnie Loren. 8 p.m. $2.50. Thru 11/5, Process Studio Theater, 257 Church St (226-1124).

Thighs–A comdey by Trish Soodik about eight women in a typical health club. Tues thru Sun at 7:30, mat Sun at 4:30. 10/31-11/12. 18th St Playhouse, 145 W 18th St (375-5423).

13th St Repertory–Israel Horovitz's *Line,* Thurs & Fri at 7:30, Sat at 10 p.m. Horovitz's *The Indian Wants the Bronx.* Sun at 9:30. Alan Rossett's *Double Dreamburger,* Thurs & Fri at 10; Sat at 7:30. Brother Theodore entertains, Sat at midnight. *Success!,* a musical by Steven Matay, Sun thru Tues at 7:30. 13 St Theater, 50 W 13th (741-9282).

Tira Tells Everything There Is To Know About Herself–A play by Michael Weller, with Donna Gable and Quincy Long. 10/23-27, 10/30-11/3, Mon thru Fri at 1:15 p.m. (bring your lunch). $1.50. Mezzanine, Hotel Diplomat, 108 W 43rd (221-9088).

Troupe Repertory–Thru 11/5, Fri thru Sun, *Quintet* and *Silver Lining.* 10/23-11/9, Mon thru Thurs, Norman Beim's *A Marriage of Convenience;* Lanford Wilson's *Ludlow Fair;* Paul Zindel's *The Ladies Should Be in Bed.* $3. Phone for times. The Troupe, 335 W 39th (244-9699).

Vanities–Three girls from Texas grow old but not up. Jack Heifner's attractive and nicely observed play covers familiar ground *(The Group, Grease, etc.),* but Garland Wright's coiled-spring direction of a three-member cast (Sally Sockwell, Cordis Heard, Patricia Miller) gives the work cogency and wit. Westside Theatre, 407 W. 43rd St (541-8394).

White Pelicans–Jay Broad's play (which he also directs) about men in an Arctic wasteland. Jose Ferrer and Morgan Freeman co-star in the two-character drama. Tues thru Fri at 8; Sat at 7 & 10 p.m. Sun at 3 & 7:30 p.m. Theatre de Lys, 121 Christopher St (924-8782).

AROUND TOWN

Widowers' Houses–George Bernard Shaw's comedy of love, money, and shady politics. Thurs thru Sat at 8 p.m. Sun at 3 p.m. thru 11/2. $3. Meat and Potatoes Theater, 58 W 39th (391-2346).

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Ambrosia–115 E 60th. Candle-lit art-deco restaurant, with pianist Keith Ingham playing nightly, Mon thru Sat, all the songs one likes to hear. Closed Sundays (838-6662).

Applause–40th St & Lex. Restaurant club, with singer-pianist Ann Lebeaux holding forth Mon thru Sat from 8 p.m. (687-7267).

Arthur's–44 W 56th. Continental cuisine, showcase Tues & Wed. Other nights singing waiters and waitresses (581-9765).

The Balalaika–300 E 24th. Russian nightclub-restaurant. Singer Emil Gorovets and other Russian entertainers start their stuff at 9:30 p.m.; Fri & Sat at 9:30 and midnight. Dancing to instrumental trio. Closed Mondays (532-9297).

Barbizon Plaza Library–6th Ave, betw 58th & 59th. Lively discotheque, open Mon thru Fri, 4:30 p.m. to 3 a.m.; Sat, 9 p.m. to 3 a.m.; Sun, 8 p.m. to 2 a.m. (Cl 7-7000).

Brandy's II–84th & York. Supper club of wood, brick, and Commodore Hotel fixtures. Touch dancing nightly (879-5299).

Cachaça–403 E 62nd. Mirrors, dining at marble-topped tables, dancing, potted palms, gray velvet Chesterfield sofas (688-8501).

Catch a Rising Star–1487 1st Ave. Continuous entertainment by comics and singers Tues thru Sun, with steadies Pat Benatar and David Sayh (794-1906).

La Chansonnette–890 Second Ave. Rita Dimitri performs Monday thru Saturday. The Chansonnette Trio plays for dancing (PL 2-7320).

Chateau Madrid–48th St & Lex. Thru 12/31, "Latin Fire," a fantasy revue, at 9:30 & midnight; Sat at 8:30, 11:30 & 1:30. Closed Mon (PL 2-8080).

Club Ibis–151 E 50th. Egyptian decor, international cuisine, and a lively revue with chorus girls and specialty acts. Showtimes Mon-Fri, 9:30 & midnight. Sat, 8:30, 11:45 & 1 a.m. Disco dancing until 4 a.m. Closed Sun (753-3471).

Comic Strip–1568 Second Ave. Restaurant, comedy spot with an improvisational entertainment. Sun thru Fri, fun starts at 9; Sat at 9 & 12:15 (861-9386).

Copa-Disco–10 E 60th. Huge dance floor with much light and sound. Fri & Sat only, 10 p.m. to 4 a.m. (755-6010).

Cotton Club–666 W 125th. Entertainment & disco dancing to the music of the Cotton Club Orchestra. Two shows nightly at 10:30 p.m. & 1 a.m. Showcase every Tuesday. (MO 3-7980).

Dangerfields–1118 First Ave. David Frye's the guest thru 10/28, at 9:30 & 11:30. Talent shows from 9:30 Sundays (593-1650).

David K's Aquarium Lounge–1115 Third Ave. Singer/pianist Hugh Shannon here nightly Wed thru Sun from 9 p.m. thru 2 a.m. (371-9090).

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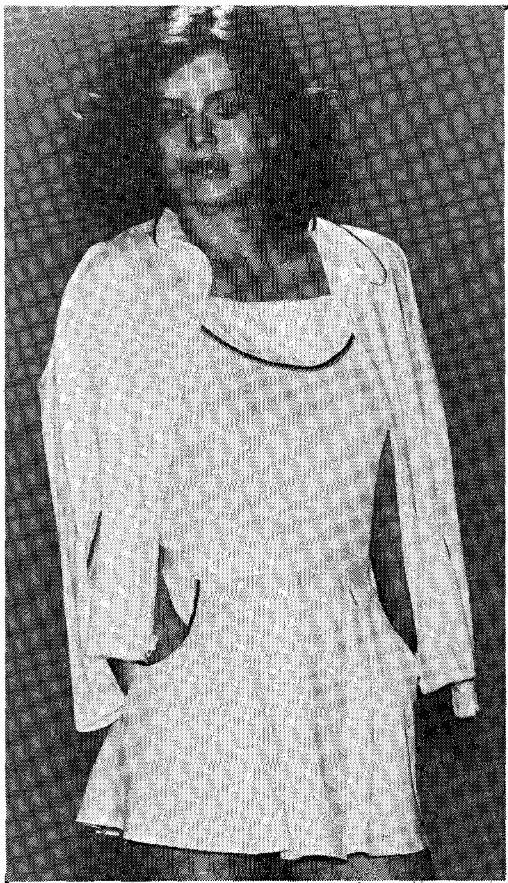
Jimmy Weston's–131 E 54th. The Mike Cerrati Trio appears nightly except Sundays at 10 p.m., midnight



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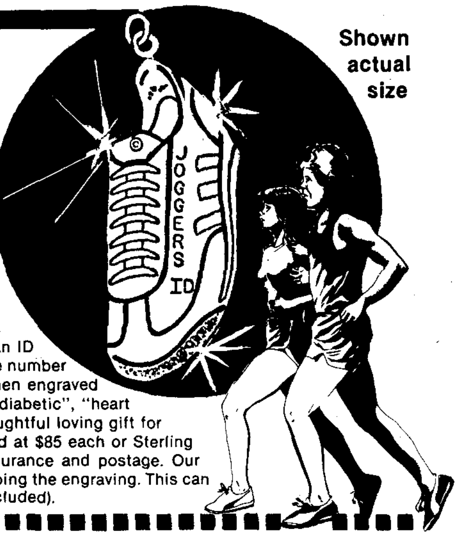

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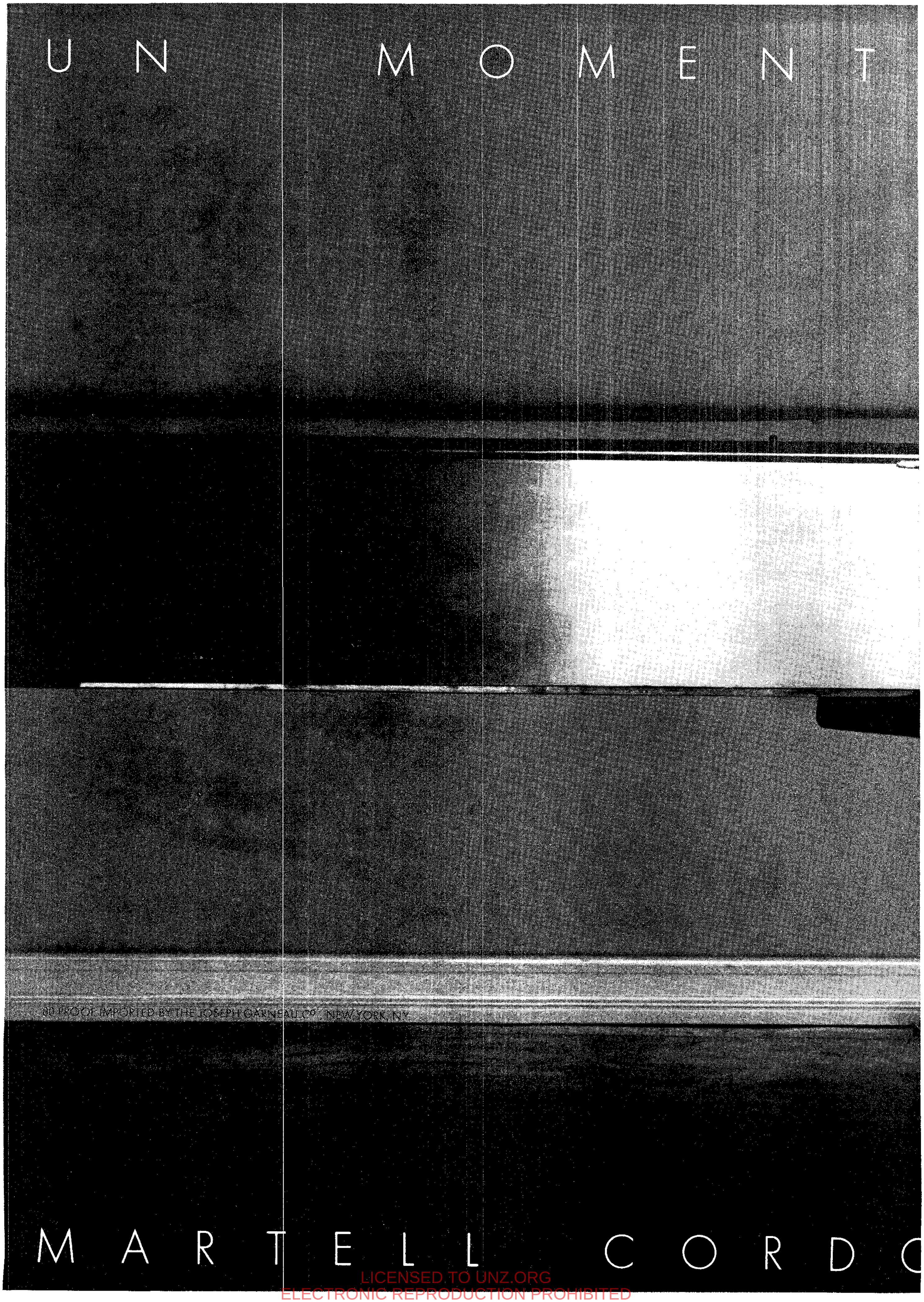
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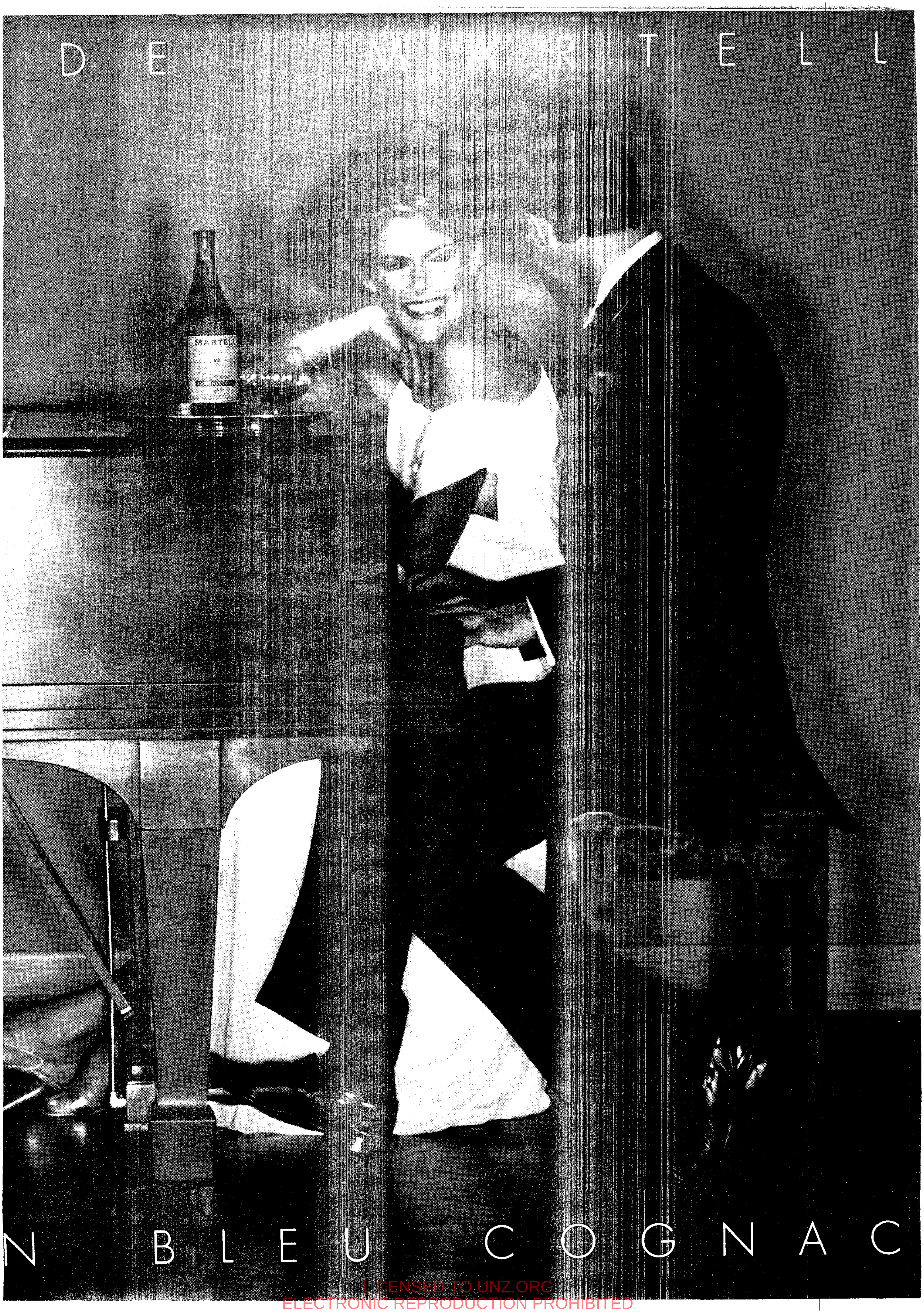
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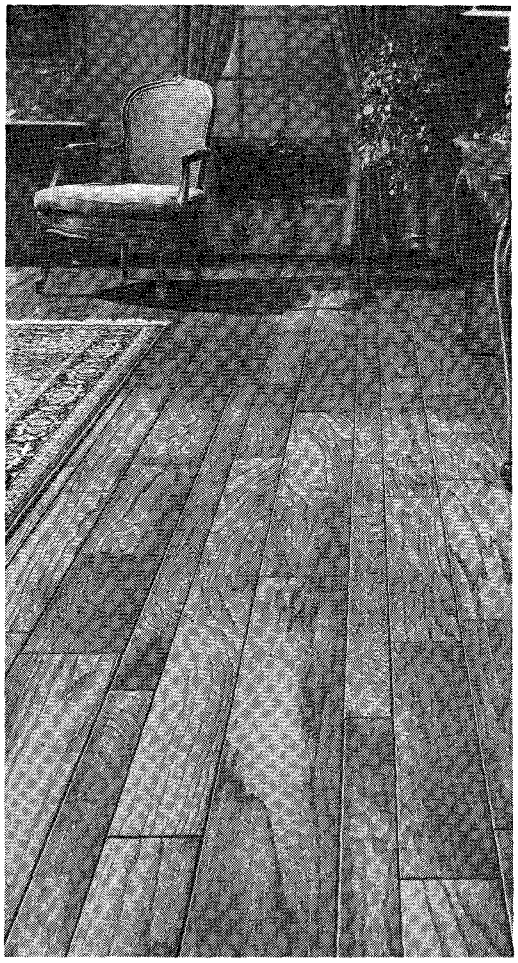

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Les Maryeurs–Madison at 77th. Pianist-singer Ronny Whyte is accompanied by bassist Jack Six, Tues thru Sat, 8:30 p.m. to 1 a.m. (628-3333).

Once Upon a Stove–325 Third Ave. Singing waiters & waitresses, & Fri & Sat, dancing, cheek-to-cheek, to the Randy Corts Combo from 8 p.m. to 2 a.m. On Tuesday nights the evanescent Mississippi bell, Dardenelle, plays piano and vibes with astonishing vigor, and sings with a worldly sweetness that has all but disappeared from popular singing (683-0044).

L'Oubliette–2 W 55th. Soul French discotheque with fine music and atmosphere (265-1595).

Playboy Club–5 E 59. Entertainment, dining, and dancing. Thru 10/28, singer Barbara McNair (PL 2-3100).

Rainbow Grill–65th floor, Rockefeller Plaza. *Viva! Viva!* a new revue with seven chorus girls and five chorus boys. Thru 12/31 (PL 7-8970).

Rainbow Room–65th floor, Rockefeller Plaza. Exquisite, enormous dining and dancing room, with a view of the entire world, almost. Sy Oliver and his orchestra nightly, except Monday (PL 7-9090).

Le Refuge–309 E 83rd. Charming French dining place with live baroque guitar and harp music, nightly, from 7 p.m. (UN 1-4505).

Roma di Notte–137 E 55th. Italian cabaret with hideaway caves for private dining. Dancing to the Roma 88 Orchestra, plus strolling musicians from 8 p.m. to 2 a.m. Closed Sundays (832-1128).

Roseland–239 W 52nd. Ballroom open for dancing Wed and Fri, from 5:30; Thurs & weekends from 2:30. American and Latin bands. Midnight disco Wed, Fri, Sat. Grace Jones with "Fame," a disco show, on 10/31. Dance class & show Wed night (Cl 7-0200).

Shepheard's–Park Ave & 56th. Disco dancing continuously on the glass floor. Thru 10/28, Phil Flowers & The Inner Connection, at 9:30, 11:30 & 1:15 a.m., early show at 9 p.m. Fri & Sat. 10/30-11/25, Miss Christian Cooper with songs, dance routines & comedy (421-0900).

Sirocco–29 E 29th. Greek-Israeli nightclub starring Aris San, a disco dance band, The Siroquettes (a chorus line!), & other ethnic entertainment. Closed Mondays (683-9409).

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Carlyle, Madison Ave & 77th (744-1600). **The Cafe:** thru 12/31, Bobby Short plays Tues thru Sat at 9:45 & 11:30. **Bemmelmans Bar:** Barbara Carroll plays piano Mon thru Sat from 9 p.m.

Pierre, 5th Ave & 61st St (838-8000). **The Cafe:** A very ritzy joint, and the trio that plays for dancing is also worth listening to. The reason: seven-string guitarist Bucky Pizzarelli, who leads a trio Tuesdays thru Saturdays, playing ballads and swingers and an occasional Django Reinhardt meditation. Tues thru Sat, 8:30 to 12:30 a.m. A pianist takes over Sunday and Monday.

Plaza, Fifth Ave at 59th (PL 9-3000). **Edwardian Room:** Dance music by the Roger Stanley trio, Tues thru Sun from 6:30 p.m. to 12:30 a.m.

Sheraton, 55th & 7th Ave (247-8000). **Sally's:** Turn of the century lounge-cabaret, with entertainment nightly, except Sun, from 9:30 to 1:30 a.m. **The Falstaff Room:** Thru 11/18, Jan Kelly, 5 to 10 p.m., Mon thru Fri. And from 10 p.m. to 1 a.m. singer/pianist Jennifer Scott.

St. Regis Sheraton, 5th Ave & 55th (PL 3-4500). **Old King Cole:** Continuous dinner/dance music, Ray Hartley, pianist, Mon thru Thurs, 5:30 to 8 p.m. The

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Arthur's Tavern–57 Grove St. Dixieland on Monday evenings with the Grove Street Stompers at home base from 9:15 until 1 a.m. Mable Godwin at the piano Thurs thru Sat, 9:30 to 3:30 a.m. (CH 2-9468).

Arturo's–106 West Houston. Dennis Britten's cabaret act, Jigsaw: Musical Pieces from Across the Sea, is performed Sun and Tues at 7:30 during October (475-9828).

Assembly–16 W 51st. Pleasant restaurant, with singer-pianist Marty Berns playing Mon thru Fri until 10 p.m., scores of hit movies, Beatle songs, requests (581-3580).

Ballroom–458 West Bdway. "Tuscaloosa--I'm Still not Going!" revue, thru 10/29. Shows at 8:30 & 10:30, nightly (673-9121).

Beefsteak Charlie's–Fifth Ave & 12th St. 10/25-28, 11/1-4, George Coleman Quartet, with Nina Sheldon, Ray Drummond and Leroy Williams (675-4720).

Bondini's–62 W 9th St. Thurs thru Sat, Peggy Hewett, Norman Rollings, and the all-girl orchestra of Miss Faun, present a musical fantasy, "To the Happiness of Us All," Thurs at 11; Fri at 11:30; Sat at midnight (777-0670).

The Bottom Line–15 W 4th St. 10/27, 28, An Evening with Elizabeth Swados and Friends. 10/29, Carl Perkins (228-6300).

Cafe Fanny–Hotel Biltmore, Madison & 43rd. 19th century cafe with an informal ambience, which is open to midnight always. The Curtis Sisters, Gale on violin and Prudence at the piano (687-7115).

Carnegie Tavern–165 W 56th. Jazz pianist Ellis Larkins, known for his crystal touch, lilting swing, enormous repertoire, and short sets, is well worth hearing. And he plays on possibly the best instrument in town, an August Foster piano. 8 to midnight (PL 7-9522).

Christy's Skylite Gardens–64 W 11th. Charming restaurant filled with plants, skylights, and music nightly (673-5720).

The Clubhouse–1315 Second Ave (at 69th). Steakhouse, with a tennis and golf motif, and jazz/blues/ballads singer and pianist Sandra Alexander entertaining nightly (628-0600).

Eddie Condon's–144 W 54th. The city's bastion of traditional jazz boasts a house band led by club-owner Red Balaban, and includes the patriarch of jazz trombone, Vic Dickenson. On Sundays, a young tenor saxophonist named Scott Hamilton leads his own band and does very nicely by the Ben Webster-Don Byas tradition (265-8277).

The Cookery–University Pl at 8th St. Alberta Hunter is fast becoming a landmark, having established herself as a near-permanent resident of this famous restaurant-boite. She sings standards and originals, and she's swinging and irreverent way beyond her 83 years. Rose Murphy, she of the chichichis, comes in on Sundays (OR 4-4450).

Coriander–314 E. 72 St. This cozy little restaurant is much enhanced by the presence of pianist-singer Joe Derise, a veteran charmer with an impeccable repertoire. He appears nightly from 10 p.m., with bassist Phil Leshin (794-2700).

Crawdaddy–45th St & Vanderbilt. Genuine New Orleans restaurant. Vic Dickenson, whose lithe, swaggering trombone has been a jazz verity for half a century, leads a trio with piano and drums, at this authentic New Orleans restaurant (687-1860).

Le Farfalle–209 W 48th. Split-level disco with large dance floors and extra special effects. Wed thru Sun from 10 p.m. to 7 a.m. (582-0352).

Grand Finale–210 W 70th. 10/24-11/5, Rita Moreno, at 9 & 11:30 p.m. except Mondays (759-3303).

Great Aunt Fanny's–340 W 46th. Pianist/singer Gladys Easter is currently celebrating her fourth year here and plays Wed thru Sat from 9:30 til closing. In the heart of the theater district (765-7374).

Gregory's–First Ave at 63rd. On Monday's, this very handy bar with an exceptional juke box, presents Al Haig; *Chuck Wayne, the fleetest of bop guitarists,* comes in on Tues. For the rest of the week, from 10 on, the Hod O'Brian-Joe Puma trio plays for itself, and singer Alicia Sherman (371-2220).

Hopper's–6th Ave at 11th St. Every night but Sundays, singer Carol Sloane takes the stage with a trio; she's an original with a perky, forthright delivery, imagination, a diverse repertoire, and a voice

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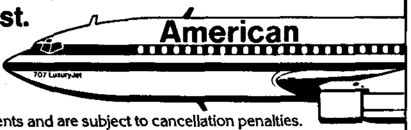

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Jazzmania Society–14 E 23rd. The atmosphere is unbeatable—it's a penthouse loft—and the jamming engaging. There are also musician lectures and swap nights—call for details (477-3077).

Jimmy Ryan's–154 W 54th. The electrifying trumpeter Roy Eldridge is at his second living room (eight years at the same stand), and is always worth a late night visit. He is at the helm of a quintet, with the expert drummer Eddie Locke, and plays and sings blues, cotton curtain items, ballads, and fiery swingers. Mon & Sun, Max Kaminsky, no slouch either, leads the band. Stan Gold Quartet, 5:30 to 8 p.m. on Fridays (664-9700).

Monsignore II–61 E 55th. Plush place with excellent service, a great chef, and strolling guitarist-singer Bravo Riccardo entertaining Mon thru Sat from 6:30 (EL 5-2070).

Nickels–227 E 67th. Cozy ambience and good food. Customers can sing along with Jerry Scott at the piano, from 8:30 until closing (794-2331).

Oliver's–141 E 57th. English-type restaurant, with singer-pianist Danny Deaver, Tues, Wed, Thurs & Sat, 6 to 11 p.m. Mon & Fri evenings singer-pianist Elaine Francis (753-9180).

O'Lunney's–915 Second Ave betw 48th & 49th. Reasonably-priced eatery where you can dance and listen to country and western music, Mon thru Sat from 9; Sun from 8 is for bluegrass (751-5470).

Onde's–160 E. 48th. Supper club with split level room for dancing. The Art Syms band and pianist-singer Baba Motta perform from 7:30 on every night but Sunday (752-0200).

The Other End–149 Bleecker. 10/26-28, singer/song writer Jim Dawson, 9 & 11:30 p.m. Mon thru Thurs; 9 p.m. & midnight Fri & Sat (673-7030).

Ponte's–39 Desbrosses St. Italian cuisine. Every night but Monday, Dino Palermo and his guitar plus strolling violinists Frank and Andy on Fri & Sat. Closed Sundays (CA 6-4621).

The Priory–224 E 53rd. Early American decor and food, plus the singer-pianist Don Tabor nightly except Sun, 9 p.m. to 1 a.m. (753-1090).

Red Blazer Too–1576 Third Ave, nr 88th. Mon & Thurs, the Sol Yaged Quartet; Tues, Vince Giordano & the New Orleans Nighthawks; Fri, Betty Comora, with John Bucher's Speakeasy Jazz Babies (876-0440).

YOURS FOR A SMILE

The popular and gifted Miss **Barbara Cook** is at **Reno Sweeney's** through November 5th. Don't miss her. Also, Zora Rasmussen sings there Saturday nights at 12:55 a.m. The address: 126 West 13th Street. The telephone number: 691-0900.

Sacred Cow–228 W 72nd. Lovely dining place. Ernie Kemm is at the keyboard nightly. Waitresses and waiters participate in the entertainment (873-4067).

Seventh Avenue South–21 7th Ave So. Jazz nightclub. 10/25-29, Sheila Jordan and her trio. Tuesdays in October, Nanette Natal & Trio (242-4694).

Sweet Basil–88 7th Ave So. 10/24-28, Mike Abene Quintet. Ron Carter, the most accomplished bassist of his generation returns with his piccolo quartet (so named because he plays the piccolo bass) 10/31-11/4, and 11/7-11; it's the house favorite and crowds gather early (242-1785).

Tramps–125 E 15th. 10/25-11/5, singer Judy Kreston, Wed thru Sat at 9 & 11 (260-0370).

Village Vanguard–178 7th Ave So. The inimitable Bill Evans seems to have a particular affinity for this landmark basement; his trio will be on hand thru 10/29. On Mondays, there's a new big band co-led by the superb bassist Sam Jones and the increasingly impressive young trumpeter, Tom Harrell. (255-4037).

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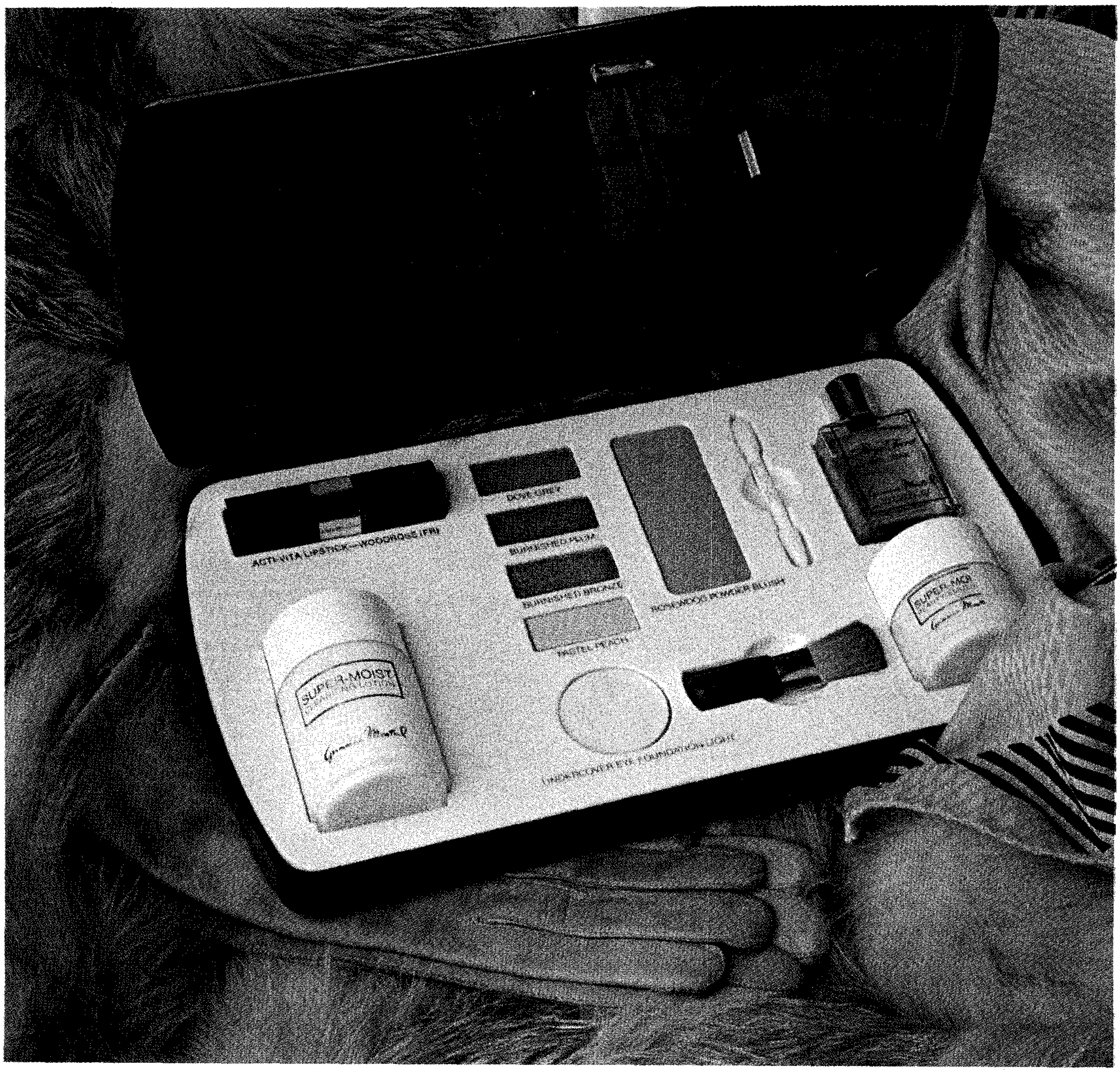
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Restaurants

Below, mini-reviews of restaurants recommended by our restaurant critics, who chose the restaurants independently and dined there anonymously. ***(S.B.)*** Seymour Britchky. ***(G.G.)*** Gael Greene. The code: **AE,** American Express; **CB,** Carte Blanche; **DC,** Diners Club; **MC,** Master Charge; **V,**Visa.

The Greats

Christ Cella–160 E 46th. Spartan of appointments, lavish with quality, this place knows the value of customers and treats them accordingly. Idiotically, there is no printed menu, but the waiters discuss the availabilities with patience, thoroughness, and intelligence. The broiled steaks and broiled lobsters are superb. Mon thru Fri noon to 10:30 p.m.; Sat 6 p.m. to 10:30 p.m. Dinner entrées $10 to $25. Jacket and tie required at all times. AE CB DC MC V (697-2479). *(S.B.)*

The Four Seasons–99 E 52nd. Exciting, coldly elegant, rich, even strongly romantic. In the Bar Room, haunt of the literary set: grilled food, served quickly, and it's less expensive than the fare in the Pool Room. Bar Room: Mon thru Fri noon to 2 p.m. & 5 p.m. to 9:30 p.m.; Sat noon to 2 p.m. Dinner entrées $8.50 to $14.50. Pool Room: Mon thru Fri noon to 3 p.m. & 5 p.m. to 11:30 p.m.; Sat 5 p.m. to 11:30 p.m. Dinner entrées $12.50 to $18.50. Jacket and tie required at all times. AE CB DC MC V (754-9494). *(G.G.)*

Gloucester House–37 E 50th. A number of seafood restaurants in New York are reliable for their simple fish dishes. This is one of them. But this is the only such place that also serves good chowders and shellfish stews; vegetables that are crisp and fresh; light-as-air French-fried onion rings; and strawberry shortcake made with real biscuits and true whipped cream. Amazingly expensive. Handsome nautical decor. Daily noon to 2:30 p.m. & 5:30 p.m. to 10 p.m. Dinner entrées $10.50 to $21.50. Jacket and tie required at all times. AE CB DC MC V (755-7394). *(S.B.)*

Hunam–845 Second Ave nr 45th. This cacophonous, crowded roost of exquisitely assertive country cooking could become your favorite Chinese restaurant. The kitchen is often brillant. Mon thru Thurs 11:30 a.m. to 11 p.m.; Fri & Sat 11:30 a.m. to 1 a.m. Diner entrées $5.25 to $10.50. AE CB DC (687-7471). *(G.G.)*

La Caravelle–33 West 55th. Snobbish and good; all the joys and barbs of French dining in the classic New York style. Mon thru Sat noon to 2:15 p.m. & 6 p.m. to 10:15 p.m. Dinner entrées $15.75 to $25. Jacket and tie required at all times. No credit cards (586-4252). *(G.G.)*

Oyster Bar & Restaurant–Downstairs, Grand Central Station, Vanderbilt & 42nd. The atmosphere is cold and noisy, but the the fish is almost always impeccably cooked, and there's a dazzling gathering of shellfish you can buy by the piece. Mon thru Fri 11:30 a.m. to 9:30 p.m. (last seating). Dinner entrées $4.95 to $11.95. AE CB DC MC V (532-3888). *(G.G.)*

The Palace–420 E 59th. French classics cooked to order. The closest experience to Michelin-three-star excess in America. In this, the most expensive restaurant in New York, the food is not merely good, it's dazzling. Mon thru Sat seating 6:30 p.m. thru 9:30 p.m. Prix-fixe dinner $80. Jacket and tie required. AE CB DC MC V (355-5150). *(G.G.)*

Shun Lee Palace–155 E 55th. The Hunanese dishes are peppery dynamite. Mandarin, Szechuan, and mild Cantonese cuisine too. Fancy service. If you're serious about Chinese food, say so and avoid the tourist treatment. Daily noon to 11 p.m. Dinner entrées $9 to $19; prix-fixe dinner $14. AE CB DC (371-8844). *(G.G.)*

Trattoria da Alfredo–90 Bank St at Hudson. Crowded, noisy, often booked days ahead, this food-establishment hangout does sublime things with vegetables, lush pastas, and a good fish soup. At times, sad to note, the waiters, normally sweetly manic, grow testy, if not arrogant, and even the kitchen sometimes sputters. Bring wine. Wed thru Sat noon to 2:30 p.m. & 6 p.m. to 10:30 p.m.; Sun

6 p.m. to 10:30 p.m. Dinner entrées $4 to $7. No credit cards (929-4400). *(G.G.)*

Windows on the World–1 World Trade Center. The most spectacular restaurant in the world, 107 stories above New York. If the food is sometimes pedestrian, the views are so splendid you may not notice. Mon thru Fri 5 p.m. to 10 p.m. (last seating); Sat noon to 3 p.m. & 5 p.m. to 10 p.m. (last seating); Sun noon to 7 p.m. (buffet). Dinner entrées $10.75 to $17.95; prix-fixe dinner $19. Jacket and tie required at all times. AE CB DC MC V (938-1111). *(G.G.)*

Wonderful Settings

Ambassador Grill–United Nations Hotel, 1st Ave at 44th. Luxurious comfort in a setting of hard-edged modernity, starkness and posh, marble floors and burgundy velvet, polished crystal and fresh flowers, and an overhead trompe l'oeil arrangement of glass and mirrors that recedes upward like an inverted glittering cascade. The food is mostly French, and the simpler disher are very well prepared. Daily 7 a.m. to 11 a.m.; noon to 3 p.m. & 6 p.m. to midnight. Dinner entrées. $9 to $15. Jacket and tie required at dinner. AE CB DC MC V (355-3400). *(S.B.)*

Barbetta–321 W 46th. The dining garden is serene, with trees and vines around umbrella-shaded tables and an illuminated pool—a spiffy glade in a sylvan setting. The Italian food is the best out-of-doors eating in town, if your captain steers you in the right direction. The green pasta with bolognese sauce is wondrous. Mon thru Sat noon to 2 p.m. & 5:30 p.m. to 11 p.m. Dinner entrées $9.75 to $14.75; pre-theater (5:30 p.m. to 7 p.m.) prix-fixe dinner $17.50. Jacket required at dinner. AE CB DC MC V (246-9171). *(S.B.)*

Box Tree–242 E 50th. This tiny restaurant is lovingly assembled, with an impeccable eye for ornament. It is like a dark jewel, bejeweled. The food is of French inspiration, but idiosyncratic and often superb. The vacherin—a hazelnut meringue filled with whipped cream and berries—may be the most sublime dessert in New York. Mon thru Fri lunch at 12:30 p.m.; Mon thru Sat dinner sittings at 6:30 p.m. & 9:30 p.m.; Sun at 7:30 p.m. Prix-fixe dinner $28.50. Jacket required at dinner. No credit cards (758-8320). *(S.B.)*

La Goulue–28 E 70th. This place is a re-creation, with movie-set realism, of what seems like a bit of old Paris that has survived since the turn of the century. Dark wood, mirrors, and polished brass are the principal elements in this Art Nouveau fantasy. There are single long-stemmed flowers on each white-linened table, and there is a little zinc-topped bar. The simple French food is mostly fine. Daily noon to 3 p.m. & 6:15 p.m. to 11:30 p.m. Dinner entrées $8.75 to $14.75. AE DC (988-8169). *(S.B.)*

Nirvana–30 Central Park So. From this heavily adorned, fifteenth-floor Indian aerie one is afforded a panoramic view of Central Park. Much of the menu is standard fare, but there are several interesting rarities, including a spectacular lamb curry that is heavily laced with fresh spinach. Daily noon to 1 a.m. Dinner entrées $4.95 to $9.95. No credit cards (752-0270). *(S.B.)*

Russian Tea Room–150 W 57th. The Tea Room is a glittering heterogeneity of things to eat, people to see, objects that adorn. It is intoxicating, even without its list of exotic vodkas. The food is splendid, most notably the blini—browned and fluffy buckwheat pancakes that you wrap around sour cream and caviar. Sun thru Fri 11:30 a.m. to 12:30 a.m.; Sat 11:30 a.m. to 1:30 a.m. Complete dinners $9 to $17.75. Jacket required at dinner. AE CB DC MC V (265-0947). *(S.B.)*

Tavern on the Green–Central Park at W 67th. A fantasy glass pavilion dripping with Baccarat chandeliers and other magnificent excess from the irrepressible dream-merchant, Warner LeRoy. So far, not even the celebrated chef, imported at awesome salary, has been able to get the kitchen to sparkle too, but the desserts are wonderful. Mon thru Fri noon to 4 p.m. & 5:30 to midnight; Sat 11 a.m. to 4 p.m. & 5:30 to midnight; Sun 10:30 a.m. to 4 p.m. & 5:30 to midnight. Dinner entrées $6.95 to $21. AE CB DC MC V (873-3200). *(G.G.)*

The "21" Club–21 W 52nd. Still the obligatory club where people love to be accepted, even though the food is basically boring. Mon thru Sat noon to 1

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a.m. Dinner entrées $12 to $16. Jacket and tie required. AE CB DC MC V (582-7200). *(G.G.)*

Highly Recommended

Da Silvano–260 6th Ave betw Houston & Bleecker. This place may alter your notion of the breadth of Italian cookery: vibrant spaghetti puttanesca, with a sauce of tomatoes, olives and anchovies; excellent daily seafood specials, usually herbed; wondrous white-grape pie. A few extra tables are on the sidewalk when the weather is fine. Very busy. Mon thru Fri noon to 3 p.m. & 6 p.m. to 11:30 p.m.; Sat 6 p.m. to 11:30 p.m.; Sun 5 p.m. to 11 p.m. Dinner entrées $5.75 to $12.25. No credit cards (982-0090). *(S.B.)*

Gage & Tollner–372 Fulton St, Bklyn. The most elaborate seafood menu in the city is available in this carefully preserved nineteenth-century relic. There are great rows of huge arched mirrors, well-worn mahogany tables, and ancient chandeliers within which, on winter nights, gas flames flicker in century-old fixtures. The clam belly broil is understandably legendary. Mon thru Fri 11:30 a.m. to 9 p.m.; Sat 4 p.m. to 11 p.m. Dinner entrées $6 to $23. AE DC MC V (875-5181). *(S.B.)*

Grotta Azzurra–387 Broome St. This garish hole in the ground specializes in cooking with tomatoes and garlic. For the stoutest and most elemental Italian food, come here—but you may have to wait, for reservations are not taken, and d'grotta (as its fans call it) is busy. Tues thru Sun noon to midnight. Dinner entrées $4.75 to $9.50. No credit cards (226-9283). *(S.B.)*

La Petite Ferme–973 Lexington betw 70th & 71st. This is the best exponent of simple French cooking in town. The setting is of studied bucolic simplicity, with such accents as an ancient rake standing in a corner, plaid dish towels for napkins, doves in a cage. The mussel appetizer, with chopped red onions and a vinaigrette dressing, can inspire the jaded, revive the forlorn. Mon thru Sat noon to 2:30 p.m. & 6 p.m. to 10:30 p.m. Dinner entrées $10 to $13. AE DC MC V (249-3272). *(S.B.)*

Pietro's–201 E 45th. Pietro's is a glimpse at an earlier time, when a public eating place was a room with rows of tables. The steaks and chops are terrific, the Italian food not so terrific. One flight up is where everyone wants to be, and two flights up is just as good. The waiters are exemplary. Not a dessert house. Mon thru Fri noon to 10:30 p.m. Dinner entrées $7.50 to $14.90. No credit cards (682-9760). *(S.B.)*

Le Veau d'Or–129 E 60th. Contented crowds have been coming here for hearty French country cooking for decades, and the place seems hardly ever to change. Le Veau d'Or has the warmth of golden wood, of red leather, and of a contented and civilized clientele to whom fashions are merely fashions. Mon thru Sat noon to 2:30 p.m. & 6 p.m. to 10:30 p.m. Complete dinners $11.90 to $19 (838-8133). *(S.B.)*

Nice and Inexpensive

The East West Restaurant–105 E 9th. Health food à la Japanese, with an emphasis on vegetables, fish, and tempura cooking. You may bring your own beer or wine, but the chopstick-wielding young people who keep this simple place busy drink tea, mostly. Clapboard walls, hanging plants, and lots of long hair. Daily 4 p.m. to 11 p.m. Dinner entrées $3.50 to $7.50. No credit cards (260-1994). *(S.B.)*

El Tenampa–304 W 46th. By New York Mexican-restaurant standards, this small, homey, family-run establishment is highly experimental, even radical, for the menu goes well beyond tortillas and mole poblano. Some of the food is painfully hot, much of it is available nowhere else in New York, and almost all the dishes have the sprightliness of food just made. Bring beer. Mon thru Sat noon to 3 p.m. & 5 p.m. to 11:30 p.m. Dinner entrées $3.75 to $6. DC (840-9398). *(S.B.)*

The Fish Place–570 Hudson St. Giant servings of fresh fish in an innocent setting of pine walls, brick, and plants. The cuisine is Sino–Italiante-Japanese with all-American desserts. The cigarette machine is in the men's room. Popular. Mon thru Fri 6 p.m. to midnight; Sat 6 p.m. to 1 a.m.; Sun 5 p.m. to 11 p.m. Dinner entrées $5.95 to $9.50. AE (243-4212). *(S.B.)*

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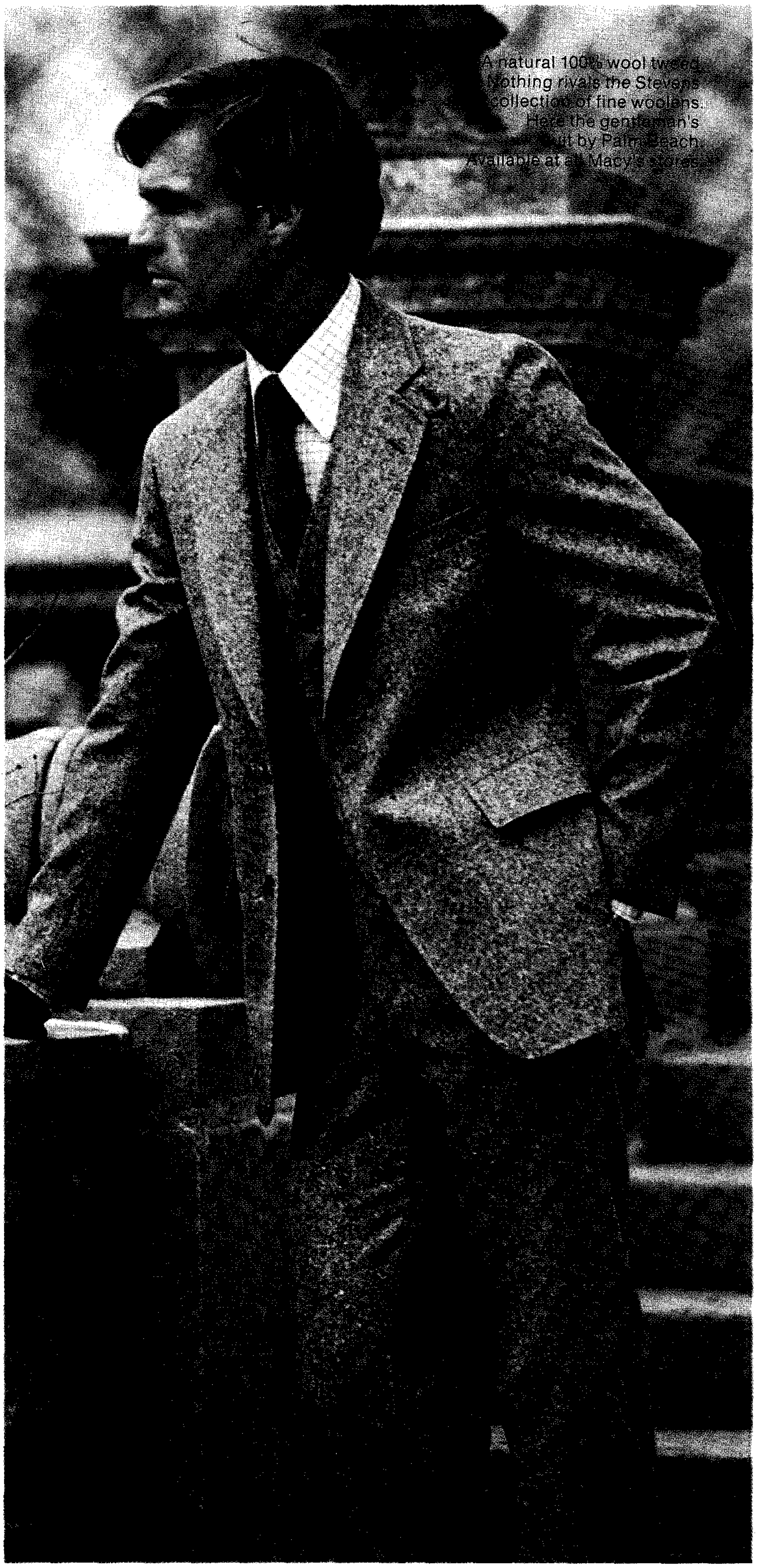
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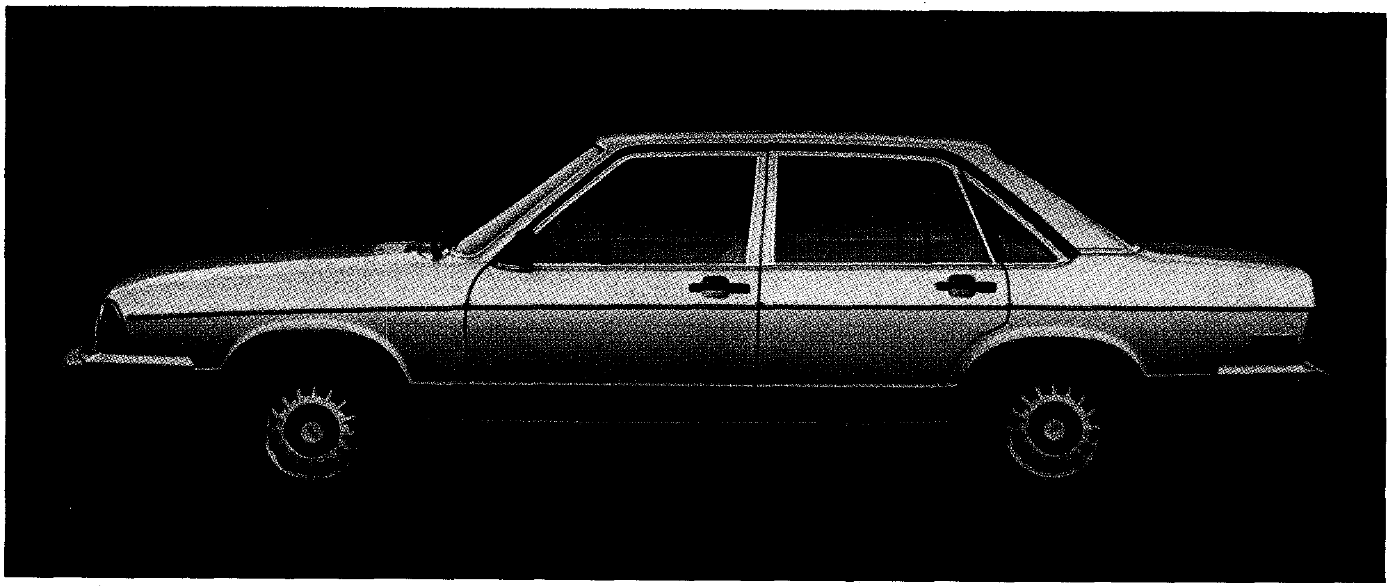

Here are excerpts from ROAD & TRACK Magazine's December, 1977 road test report on the Audi 5000:

"...the 5000 is considerably less expensive than the cars it is most similar to: BMW 530i...or the Mercedes-Benz 230...or even the 280E..."

"Our subjective seat-of-the-pants impressions of the 5000's handling were borne out by our 700-ft. slalom test where the car turned in a speed of 56.8 mph. This is...nearly 4 mph better than the Peugeot 604 (July, 1977)."

"...damned impressive on the test track and on the road and should have little trouble keeping up with or even surpassing other more expensive sedans."

"The ride is comfortable on every surface and there is plenty of wheel travel to allow dips and culverts to be taken at speed without upsetting the Audi's aplomb."

"The optional air conditioning is almost too effective and will blow gobs of truly cold air almost immediately. The heater, too, is quite efficient..."

"The 5000 can double as a comfortable and luxurious family sedan capable of hauling five people for long distances and as a sports sedan that will provide a great deal of driving entertainment. And for the money, we don't see anything that can touch it."

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Phoenix Garden–46 Bowery in the Arcade. This Cantonese restaurant looks like the inside of a refrigerator, only a little bigger. Do not pass up the "fried fresh milk" which is a fluffy crabmeat soufflé; or the steamed flounder, a snowy, sweet fish in a fragrant broth. Bring beer. Daily 11:30 a.m. to 11 p.m. Dinner entrées $2.50 to $8. No credit cards (962-8934). *(S.B.)*

Sloppy Louie's–92 South St near Fulton. A primitive seafood restaurant in which customers sit at communal tables, on each of which there are bottles of ketchup, Worcestershire sauce, and Red Devil. If you order the simplest dishes, you will receive impeccable food. Bring your own alcohol. Mon thru Fri 11 a.m. to 8 p.m. Dinner entrées $3.90 to $14. No credit cards (952-9657). *(S.B.)*

Sushiko–251 W 55th. Most Japanese restaurants in New York are frequented by Japanese businessmen. The whole family comes to this one. Sushiko has one of the best and most educational sushi bars in town, offering such rarities as abalone, salted Japanese eel, and tuna stomach. The less exotic meat dishes are good, too. Simple surroundings. Mon thru Fri noon to 3 p.m. & 5:30 p.m. to 12:30 a.m.; Sat & Sun 5 p.m. to 12:30 a.m. Dinner entrées $3 to $8. AE CB DC (974-9721). *(S.B.)*

Ukrainian Restaurant–140 Second Ave nr 9th. The place is as straightforward as its name; the decor is knotty-pine roadhouse ballroom; and the food ranges from solid to hefty, including a hot borscht that is tart and earthy. The servings are immense so you will not mind the absence of interesting desserts. The waitresses wear folk blouses. Mon thru Thurs 5 p.m. to 11 p.m.; Fri 5 p.m. to midnight; Sat & Sun noon to midnight. Dinner entrées $3.50 to $4.25. No credit cards (533-6765). *(S.B.)*

Vincent's Clam Bar–119 Mott St. Liquor and seafood bars up front, plastic-topped tables in the back. Raw clams and oysters, steamed mussels and conch, and deep-fried soft-shell crabs and calamari make up most of the menu. The alternative sauces—medium and hot—are both very hot. Large portions or small. No desserts. A nuts-and-bolts restaurant. Mon thru Thurs 11:45 a.m. to 2:30 a.m.; Fri, Sat, & Sun 11:45 a.m. to 3 a.m. Dinner entrées $2.50 to $3.75. No credit cards (226-8133). *(S.B.)*

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National Horse Show, Madison Square Garden (563-8000), 10/31-11/5.

New York Experience, McGraw-Hill Bldg., Sixth Ave. between 48th & 49th Sts. (869-0345) Mon-Thurs 11-7, Fri & Sat 11-8, Sun 12-8.

Halloween Parade: October 31 at 6 from Westbeth Courtyard (155 Bank St.) to Abingdon Square via W 12th St.; along Bleecker to Charles St.; Greenwich Ave. to W 10th St.; W 10th St. to Fifth Ave.; Fifth Ave. to Washington Square Park (242-3900).

Mummenschanz, Bijou, Bdwy at 45th St. (221-8500). Mon-Sat at 8, Wed & Sat at 2, Sun at 3.

Bronx Zoo, Pelham Pkwy. at Southern Blvd. (220-5100), Mon-Sat 10-5, Sun 10-5:30.

Beatlemania, Winter Garden Theater, 1634 Bdwy (245-4878). Tues-Fri at 8, Sat at 2, 7, and 10, Sun at 2.

Greenwich Village Antique Show & Sale, Greenwich House, 27 Barrow St. (242-4140); 10/26-28 from 1 to 10, 10/29 from 1 to 7.

Goodskates, Mineral Springs Building, northwest end of Central Park Sheep Meadow (535-1080). Daily 10 A.M.-7 P.M. Sales and rentals of roller skates for use in the 31 miles of paved walkways in the park.

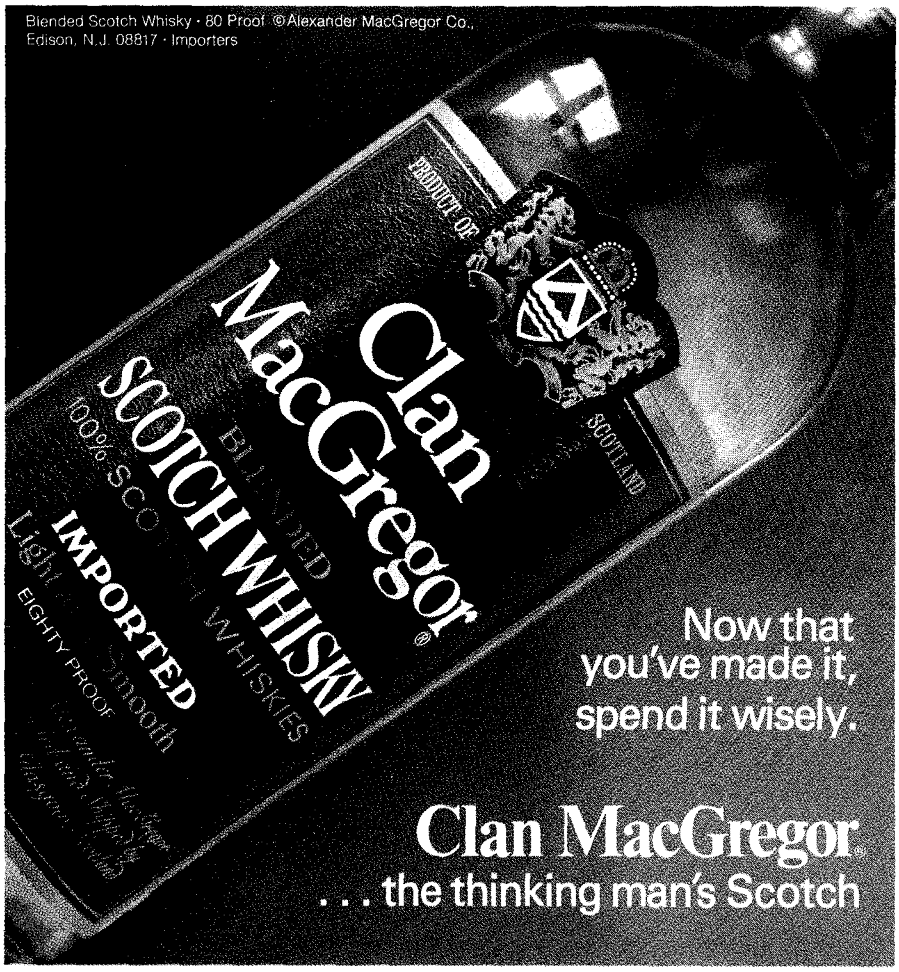
Walking Tours of New York: Tours of Brooklyn Heights and the theater and financial districts of the city take place every Sunday afternoon, beginning at 2. For more information, call 586-4763.

New York Aquarium, Surf Ave. at W 8th St., Bklyn (266-8500), Mon-Fri 10-6, Sat & Sun 10-7.

Concerts

Tuesday, October 24

Aviva Players, Mannes College, at 8.



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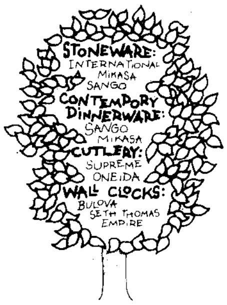

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New York Philharmonic, Avery Fisher Hall; Michael Gielen conducts, with Pinchas Zukerman, violin. Works of Debussy, Bartok, and Liszt, at 7:30.

Itzhak Perlman, Carnegie Hall, at 8.

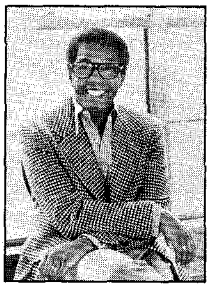
Juilliard Student Concert, Alice Tully Hall, at 8:30.

Hannah Lachert, violin, Lincoln Center Library, at 4.

Ralph Evans, violin, Carnegie Recital Hall, at 8.

Wednesday, October 25

TAYLOR-MADE JAZZ



Composer/musician **Billy Taylor** will be honored with a concert on Wednesday, October 25 at the NYU Loeb Student Center (566 LaGuardia Place). Among the many contemporary jazz musicians on hand will be Frank Foster, Joe Newman, Harold Mabern, Victor Gaskin, and Vocal Jazz, Inc. At 8 (598-3757).

Cleveland Orchestra, Carnegie Hall; Lorin Maazel conducts, with Robert Vernon, viola. Works of Berlioz, at 8.

Earl Wind, piano, 92nd St. Y, at 8.

Municipal Concerts Orchestra, Greater Flushing Y, 43-35 Kissena Blvd. (682-6567), at 1:30.

Bill Buchen, Whitney Museum Downtown, 55 Water St. (483-0011), at 12:30.

Juilliard Student Concert, Alice Tully Hall, at 1.

Maryse Carlin, harpsichord, Carnegie Recital Hall, 8.

Greenwich Philharmonia, Avery Fisher Hall, at 8.

Musica Aeterna, Alice Tully Hall, at 8.

Joan Spergel, piano, Lincoln Center Library, at 4.

Thursday, October 26

Leipzig Gewandhaus, Carnegie Hall; Kurt Masur conducts, with Karl Suske, violin, and Dietmar Hallmar, viola. Works of Beethoven, Mendelssohn, and Mozart, at 8.

New York Philharmonic, Avery Fisher Hall; James Levine conducts, with Mark Zeltser, piano. Works of Schönberg, Mendelssohn, and Tchaikovsky, at 8:30.

Nathaniel Rosen, cello, Alice Tully Hall, at 8.

League/ISCM Concert: Elliott Carter Festival, Carnegie Recital Hall, at 8.

Romeros Quartet, Metropolitan Museum, at 8.

Jamarama, Jazzmania, at 9.

Dorothea Joyce, The Play Factor, 692 Greenwich St. (243-3035), at 8.

Tarack Chamber Ensemble, St. Peter's Church, Lexington Ave. at 54th St. (865-8464), at 8.

Friday, October 27

New York Philharmonic, Avery Fisher Hall. Same program as 10/26, at 2.

Ronald Roseman, oboe/**Ani Kavafian,** violin/ **Kenneth Cooper,** harpsichord/**Richard Tarushkin,** viola da gamba, Metropolitan Museum, at 8.

Leipzig Gewandhaus, Carnegie Hall; Kurt Masur conducts, with Peter Rosel, piano. Works of Schumann, Rachmaninoff, and Bruckner, at 8.

Dorothea Joyce, The Play Factor, 692 Greenwich St. (243-3035), at 8.

Jamarama Plus, Jazzmania, at 9.

Juilliard Student Concert, Alice Tully Hall, at 8:30.

Deborah Nathan, flute, Carnegie Recital Hall, at 8.

New Amsterdam Symphony Orchestra, Fordam University, Columbus Ave. at 60th St. (866-0362), 8.

Abe & Malka, folk songs, Lincoln Center Library, at 4.

Anthony Braxton Trio, Public Theater, at 9:30 & midnight.

Concert Social, Marymount Manhattan College, 221 E 71st St. (749-5464), at 8:30.

Cleveland Orchestra, Avery Fisher Hall; Lorin Maazel conducts, Works of Debussy, Strauss, and Blacher, at 8.

Jim & Jesse and the Virginia Boys, NYU Loeb Center, 566 LaGuardia Pl. (427-1488), at 8.

Improvisational Jazz, Cooper Union Forum, Third Ave. at 7th St. (254-6300), at 8.

Saturday, October 28

Cleveland Orchestra, Carnegie Hall; Lorin Maazel conducts, with Annabelle Bernard, Kenneth Riegel, Sherrill Milnes, the Cleveland Orchestra Chorus, and the Newark Boys Choir. Britten's *War Requiem*, at 8.

New York Philharmonic, Avery Fisher Hall. Same program as 10/26, at 8:30.

Alexandre Lagoya, guitar, 92nd St. Y, at 8.

Bronx Symphony Orchestra, Bronx H. S. of Science, 205th St. & Jerome Ave. (365-4209), at 8:30.

Anthony Braxton Trio, Public Theater, at 9:30 & midnight.

Dorothy Strahl, violin, Lincoln Center Library, at 2:30.

Erik Tawastjerna, piano, Carnegie Recital Hall, at 2:30.

Jamarama Plus, *Jazzmania, at 9.*

Dorothea Joyce, The Play Factor, 692 Greenwich St. (243-3035), at 8.

Vasyliunas, violin & piano duo, Carnegie Recital Hall, at 5:30.

Phyllis Lynd's Concert Party, Barbizon Hotel, Lexington Ave. at 63rd St. (877-8233), at 8:30.

Sunday, October 29

Alicia de Larrocha, piano, Avery Fisher Hall, at 3.

Eastman Trio, 92nd St. Y, at 8.

Lazar Berman, *piano, Carnegie Hall, at 3.*

Chamber Music Society of Lincoln Center, Alice Tully Hall, at 5.

Municipal Concerts Orchestra, Briarwood Jewish Cntr. 139-06 86 Ave., Queens (682-6567), 2:30.

George Allan Reid, bass & **H. William Glazier,** *piano, Carnegie Recital Hall, at 2:30.*

Robin McCabe, piano, Alice Tully Hall, at 8.

Jerome Lowenthal, piano, Carnegie Hall, at 8.

Carlos Montoya, Avery Fisher Hall, at 7:30.

Emily Franklin Maruoka, mezzo-soprano, Carnegie Recital Hall, at 5:45.

Ray Harrell, baritone, *Carnegie Recital Hall, at 8:30.*

Natalie Cole, Metropolitan Opera House, at 8.

Claude Frank, piano & **Jaime Laredo,** violin, Hunter College Playhouse, Lexington Ave. at 68th St. (682-3900), at 3.

Cleveland Orchestra, Brooklyn College (859-1180); Lorin Maazel conducts. Works of Debussy, Franck, and Blacher, at 3.

Eugene List, piano, Bloomingdale House of Music, 323 W 108th St. (663-6021), at 4.

Monday, October 30

Gila Ducat-Lipton, piano, Lincoln Center Library, at 4.

Santos Ojeda, piano, Alice Tully Hall, at 8.

Emil Gilels, piano, Carnegie Hall, at 8.

Nadia Koutzen, violin, Carnegie Recital Hall, at 8.

Tsai-Ping Liang, ancient Chinese music & instruments, Lincoln Center Library, at 6.

Tuesday, October 31

New York Philharmonic, Avery Fisher Hall. Same program as 10/26, at 7:30.

Claire Racamato, flute, Lincoln Center Library, at 4.

Lily von Ballmoos, piano, Carnegie Recital Hall, at 8.

Philadelphia Orchestra, Carnegie Hall; Riccardo Muti conducts, at 8.

Chamber Music Society of Lincoln Center, Alice Tully Hall, at 7:30.

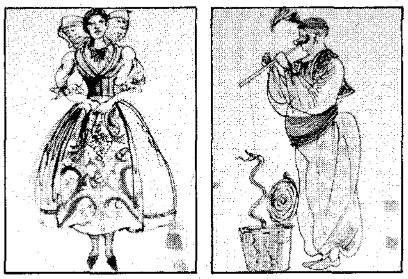
Anton Kuerti, piano, 92nd St. Y, at 8.

Opera

METROPOLITAN OPERA
METROPOLITAN OPERA HOUSE

Tues, 10/24 at 8: **Fidelio** with Behrens, Peters, King, Moll, Nimsgern, Cheek. Conductor: Böhm; director: Schenk; designer: Aronson. Wed, 10/25 at 7:30: **The Bartered Bride** with Stratas, Gedda, Vickers, Talvela. Conductor: Levine; director: Dexter; designers: Svoboda & Skalicky. Thurs, 10/26 at 8: **Rigoletto** with Blegen, Jones, MacNeil, Shicoff, Booth. Conductor: Patané; director: Dexter; designer: Moiseiwitsch. Fri, 10/27 at 8: **La Traviata** with Moldoveanu, Bergonzi, Wixell. Conductor: Conlon; director: Lunt; designer: Beaton. Sat, 10/28 at 2: **Fidelio** (Same cast as 10/24). Sat, 10/28 at 8: **Rigoletto** (Same cast as 10/26). Mon, 10/30 at 8: **The Bartered Bride** (Same cast as 10/25). Tues, 10/31 at 8: **Rigoletto** (Same cast as 10/26. Robinson for Blegen.)

HERE COMES THE 'BRIDE'



Jan Skalicky has designed some marvelous costumes for the Metropolitan Opera's new production of Smetana's *The Bartered Bride,* the premiere of which is Wednesday, October 25 at 7:30. The cast includes Teresa Stratas, Nicholai Gedda, Jon Vickers, and Martti Talvela. James Levine conducts John Dexter's production (580-9830).

NEW YORK CITY OPERA
NEW YORK STATE THEATER

Tues, 10/24 at 8: **Tosca** with Ehrlich, Bartolini, Justus. Conductor: Pallo; directors: Capobianco & Bentley; designer: Oenslager. Wed, 10/25 at 2: **Carmen** with Howard, Daniels, Mauro, Long. Conductor: Pallo; director: Auerbach; designer: Varona. Thurs, 10/26 at 8: **The Magic Flute** with Robinson, Anderson, Grahame, Jamerson, Berberian. Conductor & director: Rudel; designer: Montresor. Fri, 10/27 at 8: **La Fanciulla del West** with Zschau, Trussel, Long. Conductor: De Renzi; directors: Corsaro & Smith; designers: O'Hearn & Mess. Sat, 10/28 at 2: **Street Scene** with Schauler, Malfitano, Hensel, Chapman. Conductor: Mauceri; director: O'Brien; designers: Sylbert & Potts. Sat, 10/28 at 8: **Andrea Chénier** with Ehrlich, Mauro, Elvira. Conductor: De Renzi; director: Merrill; designers: O'Hearn & Mess. Sun, 10/29 at 1: **Le Coq d'Or** with Rolandi, Costa-

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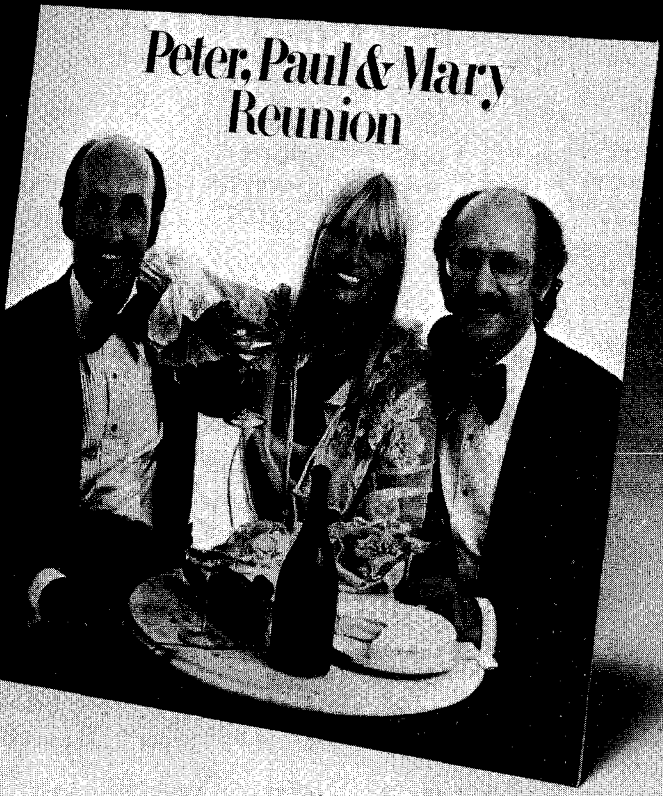

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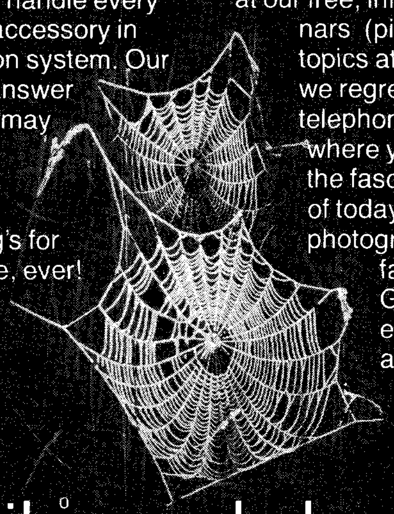

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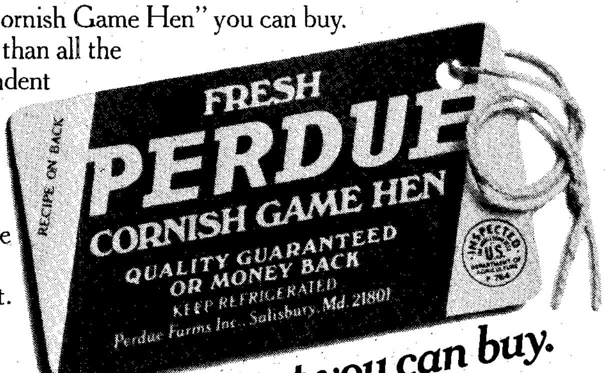
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Greenspon, Wildermann, Morales. Conductor: Pallo; directors: Bamberger & Bentley; designer: Lee. Sun, 10/29 at 7: **Carmen** (Same cast as 10/25. Robinson & Paglialunga for Daniels & Mauro.) Tues, 10/31 at 8: **Madama Butterfly** with Verdejo, Bartolini, Fredricks. Conductor: Somogi; directors: Corsaro & Smith; designer: Evans.

OTHER

Amato Opera, 319 Bowery (228-8200). *The Magic Flute,* 10/28 at 7:30, 10/29 at 2:30.

Encompass Theater, 168 W 48th St. (575-1558). *Regina,* Thurs-Sat at 8:30, Sun at 3. Thru 11/26.

Light Opera of Manhattan, 334 E 74th St. (535-6310). *The Student Prince,* 10/24 at 8:30, 10/25 at 2 & 8:30, 10/26-27 at 8:30, 10/28 at 4 & 8:30, 10/29 at 4.

Stuyvesant Opera, Loretto Theater, 20 Bleecker St. (674-5243). *Die Fledermaus,* 10/25 & 28 at 7:30, 10/29 at 2:30.

MUSIC DIRECTORY

Brooklyn Academy of Music, 30 Lafayette Ave (636-4100).

Carnegie Hall and Carnegie Recital Hall, Seventh Ave at 57th (247-7459).

City Center, 131 W 55th (246-8989).

Jazzmania, 14 E 23rd St. (477-3077).

The Kitchen, 484 Broome St. (925-3615).

Lincoln Center: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library-Museum (799-2200); Metropolitan Opera House (580-9830); New York State Theater (877-4727).

Madison Square Garden, Seventh Ave at 33rd (563-8000).

Mannes College of Music, 157 E 74th St. (737-0700).

Metropolitan Museum, Fifth Ave at 82nd St. (744-9120).

Nassau Coliseum, Hempstead Turnpike, Uniondale, L.I. (516-794-9100).

92nd St. Y, at Lexington Ave. (427-6000).

Public Theater, 425 Lafayette St. (677-6350).

Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533).

Dance

JOFFREY BALLET
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Tues, 10/24 at 8: *Moves; Reflections; Touch Me; A Wedding Bouquet.* Wed, 10/25 at 8: *Suite Saint-Saëns; As Time Goes By; Pas de Deux; A Wedding Bouquet.* Thurs, 10/26 at 8: *Les Patineurs; Pas de Deux; La Vivandière; The Green Table.* Fri, 10/27 at 8: *Les Patineurs; Heptagon; Pas de Deux; A Wedding Bouquet.* Sat, 10/28 at 8: *Suite Saint-Saëns; Touch Me; As Time Goes By; The Green Table.* Sun, 10/29 at 2: *Brouillards; Touch Me; La Vivandière; A Wedding Bouquet.* Sun, 10/29 at 7:30: *Les Patineurs; Brouillard; Pas de Deux; Suite Saint-Saëns.* Tues, 10/31 at 8: *Les Patineurs; Heptagon; Pas de Deux; NY Export/Op. Jazz.*

SAN FRANCISCO BALLET
BROOKLYN ACADEMY OF MUSIC

Thurs, 10/26 at 7 & Fri, 10/27 at 8: *Beethoven Quartets; Stravinsky Pas de Deux; Shinju; Q.a.V.; Il Distratto.* Sat, 10/28 at 2 & 8 and Sun, 10/29 at 2: *Romeo and Juliet.* Tues, 10/31 at 7: *Songs of Mahler; Divertissment d'Auber; Mobile; Stravinsky Capriccio for Piano and Orchestra; Con Amore.*

OTHER

Asakawalker Dance Co., Japan House, 333 E 47th St. (832-1155), 10/24-26 at 8.

Lucinda Childs, The Kitchen, 10/24-28 at 8:30.

Dance Umbrella, Entermedia Theater, Second Ave. at 12th St. (691-3500); Louis Falco Dance Co., 10/24-28 at 8, 10/29 at 2 & 8; Pearl Lang & Dance Co., 10/31 at 8.

Eiko & Koma, American Theater Lab, 219 W 19th St. (691-6500), 10/26-28 at 8, 10/29 at 3.

Rebecca Kelly & Toni Smith, Appleby Studio, 579 Bdwy (431-8489), 10/26-28 at 8.

Middle Eastern Dance Party, Casa Galicia, 119 E 11th St. (741-2848), 10/27 at 9.

Dana Reitz, American Theater Lab, 219 W 19th St. (924-0077), 10/24 & 31 at 8.

Sandra Stewart Dance Theater, Eden's Expressway, 537 Broadway (964-6436), 10/27 at 8.

Art

Galleries are open Tues-Sat from between 10 and 11 to between 5 and 6.
Asterisk denotes show of special distinction.
Art listings edited by Holly Pinto.

SOLOS

57th STREET

Joel Bass–Collages using thin rectangular sheets of metal, thru 11/9. Markel, 50 W 57th (581-1909).

George Bellows/Joseph Golinkin–Lithos of sports, activities, and scenes of NY, thru 12/1. Spectrum, 30 W 57th (246-2525). Mon-Fri 11-6.

Janet L. Bohman–Painted reliefs of shaped linen, thru 11/4. Viridian, 24 W 57th (245-2882) and Hicks, 93 Atlantic Ave, Bklyn (522-3693).

***Charles E. Burchfield**(1893-1967)–Railway scenes and houses from the 30s and 40s, thru 11/25. Kennedy, 40 W 57th (541-9600).

Giorgio Cavallon–New paintings, thru 11/4. Gruenebaum, 38 E 57th (838-8245).

William Clutz–Urban scenes with NYC for inspiration, thru 11/1. Alonzo, 30 W 57th (586-2500).

Charles Coiner–Bucks County landscapes, 10/31-12/2. Midtown, 11 E 57th (PL8-1900).

***Jim Dine**–Etchings and lithos, thru 10/30. Getler/Pall, 50 W 57th (581-2724).

Jackie Ferrara–New wood sculpture, thru 11/8. Protetch, 37 W 57th (838-7436).

Emil Ganso (1895-1941)–Graphics of nudes and landscapes, thru 11/18. Sumers, 50 W 57th (541-8334).

Ira Joel Haber–Wall pieces of boxed landscapes and drawings, thru 11/4. Adler, 50 W 57th (757-8208).

***Anne Healy/Martha Ryther**–Fabric sculpture/Paintings on glass, thru 10/28 Zabriskie, 29 W 57th (832-9034) and AIR, 97 Wooster (966-0799).

***Robert Hudson**–Severely geometric abstractions on primed canvas and mixed media on paper, thru 11/2. Frumkin, 50 W 57th (757-6655).

Noah Jemison–Booga bears in paint, thru 11/11. Just Above Midtown, 50 W 57th (757-3442).

***Ed Kerns**–Layers of paint and fabric stretched, slashed, and gouged, thru 11/4. Esman, 29 W 57th (421-9490).

L. Brent Kington–Kinetic metal sculpture, thru 11/4. Portnoy, 56 W 57th (757-0461).

***Irving Kriesberg**–Large oils and pastels done this summer at the MacDowell Colony, thru 11/10. Dintenfass, 50 W 57th (581-2268).

***George Kuehn**–New steel sculpture, thru 11/2. Sachs, 29 W 57th (421-8686).

***Henry Moore**–Sculpture, drawings, and graphics, thru 12/16. Heidenberg, 50 W 57th (586-3808).

Gustavo Novoa–A utopian jungle of good and evil, thru 11/11. Findlay, 17 E 57th (421-5390).

Mary O'Sullivan–Brilliantly colored buildings and fisherman, 10/25-11/4. Hammer, 51 E 57th (644-4400).

Betty Parsons–Polychrome amusement park sculpture and drawings, thru 11/11. Truman, 38 E 57th (688-3516) and Kornblee, 20 W 57th (586-1178).

I. Rice Pereira–Late works, thru 11/11. Zarre, 41 E 57th (752-0498).

***Leatrice Rose**–Delicately colored still lifes and interiors, 10/28-11/16. deNagy, 29 W 57th (421-3780).

Arline Shulman–Welded steel abstractions, thru 11/3. Arras, 29 W 57th (421-1177).

Joyce Weinstein–Bold-stroke, vibrant expressions of NYC, thru 11/2. Long, 7 W 57th (PL2-6244).

Amy West–Oils, thru 11/4. Gallery 84, 30 W 57th (581-6000).

Nelson Williams–Stereoscopic 3D paintings, thru 11/2. Phoenix, 30 W 57th (245-5095).

MADISON AVE & VICINITY

***Horst Antes**–New symbolist visions using the head, thru 11/18. Lefebre, 47 E 77th (744-3384).

Charles Apt–Women and others in paint, thru 11/4. FAR, 22 E 80th (734-7287).

Willi Baumeister(1889-1955)–Works by this German modern, thru 11/4. Hutton, 33 E 74th (249-9700).

Robert Beauchamp–Expressionist fantasies in vibrant colors, thru 10/31. Knowlton, 19 E 71st (794-9700).

Paul Brach–New paintings, thru 10/31. Lerner-Heller, 956 Mad Ave (861-9010).

Barbara Buckner/Ellen Levy–Short videotapes visualizing the audible/Color and shape abstractions, thru 11/11. Urdang, 23 E 74th (BU8-7004).

***Jean Cacicedo/Nicki Edson**–Crocheted vestments and masks, thru 11/4. Julie, 687 Mad Ave (688-2345).

***Alexander Calder**–Sculpture of the 70s, thru 11/2. Knoedler, 19 E 70th (794-0550).

Elba Damast–Figures and objects obliterated by splashes of color, thru 11/30. Galeria-Venezuela, 7 E 51st (826-1660). Mon-Fri 9-4.

Jose De Rivera–Recent sculpture, 10/28-11/25. Borgenicht, 1018 Mad Ave (LE5-8040).

Dominic Di Mare–Mythic assemblages using paper, thru 11/25. Duhl, 31 W 54th (582-4163).

***Otto Dix**(1891-1969)–Drawings and watercolors, thru 12/16. Sabarsky, 987 Mad Ave (628-6281).

Segundo Espinel–Works from Ecuador, thru 11/11. Galerias Paco, 26 E 63rd (935-8790).

***Philip Guston**–Drawings 1947 to 1977, thru 11/4. McKee, 140 E 63rd (688-5951).

Francine Halvorsen/William Scharf/Stella Waitzkin–Graphite and ink on paper/Abstractions in paint on paper/Glass and resin "books," thru 10/28. Gurewitsch, 55 E 74th (RE4-7302). Tues-Sat 1-5.

Richard Hirsch–Rootlike projections break through these raku vessels, thru 11/4. Elements, 766 Mad Ave (744-0890).

***Carl Holty**–Paintings of the 40s, thru 11/4. Deutsch, 43 E 80th (861-4429).

Eli Ilan–Bronze bones, thru 11/11. Sindin, 1035 Mad Ave (288-7902).

Richard Karwoski–Watercolors, thru 10/30. Petrenko, 1045 Mad Ave (879-4719).

Sheila Lamb–Works on paper, thru 11/11. Canty, 50 E 78th (794-9855).

Harry Marinsky–Polished bronzes, thru 11/11. Rolly-Michaux, 943 Mad Ave (535-1460).

Agnes Martin–Drawings of the 60s, thru 11/8. Elkon, 1063 Mad Ave (LE5-3940).

Roger Muhl–Simplified bold-color landscapes, thru 11/4. Findlay, 984 Mad at 77th (249-2909).

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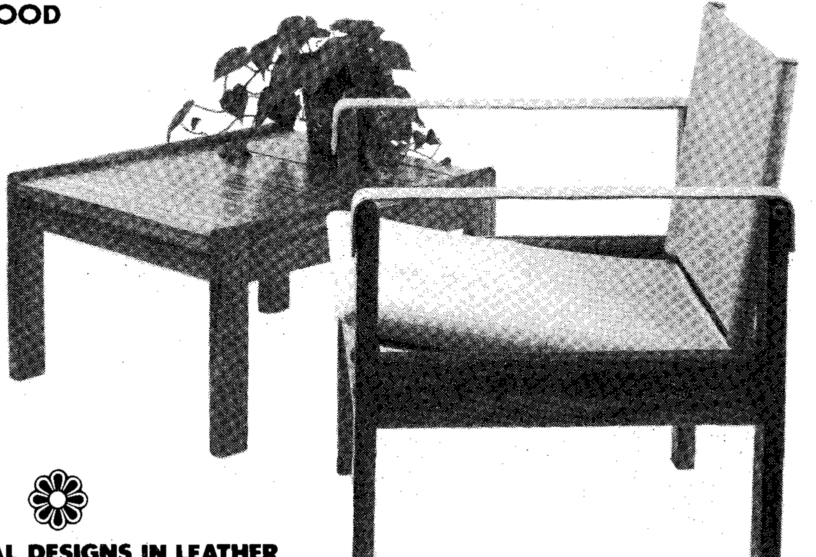

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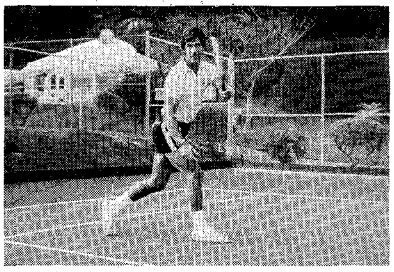

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Antoine Poncet–White and black marbles and bronzes, thru 11/11. Weintraub, 992 Mad Ave (TR9-1195).

Merle Spandorfer–Heart recordings dyed on paper and canvas, thru 11/11. Ericson, 23 E 74th (737-6155).

***John Storrs**–Paintings, thru 11/18. Schoelkopf, 825 Mad Ave (TR9-4639).

Thirlby–Low relief sculpture and hieroglyphic drawings, thru 11/4. Blackburn, 110 W 30th (868-7459).

James Twitty–Geometrics, thru 11/11. Findlay, 984 Mad Ave (249-2909).

Anton Van Dalen–Oils, thru 11/4. Ekstrom, 980 Mad Ave (YU8-8857).

Vasarely–Early drawings and latest works, thru 11/17. Vasarely Center, 1015 Mad Ave (744-2332). Mon-Fri 10:30-6, Sun 12-6.

Jack Zajac–Sculpture, thru 11/4. Forum, 1018 Mad Ave (LE5-6080) and Outdoor Pl, Fordham at Lincoln Center.

SoHo

Natvar Bhavsar–Color abstractions on paper and canvas, thru 11/11. Hutchinson, 138 Greene (966-3066).

Clark Bott/C.M. Codrington–Plaster sculpture/Acrylics, thru 11/12. Johnson; 131 Thompson (254-0744).

Karen Breschi/Rony Costanzo–Clay sculpture by both, thru 11/11. Braunstein/Quay, 139 Spring (925-1200).

Michael Chelminski–Maine landscapes and the sea, 10/27-11/16. Green Mountain, 135 Greene (674-2390).

John Colt/Maurice Lowe–Delicate fusing in paint/Mystical marbles and wood, thru 11/16. Neill, 136 Greene (925-8633).

David Cundy/Bill Wilman–Mixed-media/Texas realism, thru 11/22. Hansen, 70 Wooster (431-5904).

Sara D'Alessandro/Emily Mason–Ceramic portraits of women/Nature abstractions, thru 11/2. Landmark, 469 Broome (966-1173).

Victor Delfin–Sculpture and tapestries by this Peruvian, thru 10/30. Bayard, 456 W Bdwy (477-3804).

***David Diao**–Recent paintings, thru 11/4. 115 Spring (431-6321). Tues-Sat 1-6.

Valerie Dubac/Robert Leis–Faces in cloisonné by both, thru 11/26. Spring Street Enamels, 171 Spring (431-8151). Tues-Sun 12-6, Fri till 9.

Tom Duncan–Sculpture, 10/27-11/15. Prince St, 106 Prince (226-9153).

***Jan Groover/Anne and Patrick Poirier**–Household objects in photos/Constructions of imaginary archeological sites, thru 11/11. Sonnabend, 420 W Bdwy (966-6160).

***Anne Healy**–Wall reliefs using pastel, gold leaf, copper, and brass wire, thru 11/2. A.I.R., 97 Wooster (966-0799).

Elaine Huyer/Carol Unger–Collaged abstractions/Realist oils, 10/24-11/12. Pindar, 127 Greene (533-4881).

Jaxson–Oils, thru 11/15. Condon, 413 W Bdwy (925-4024).

***Donald Judd**–Plywood wall boxes, thru 10/28. Friedrich, 393 W Bdwy (925-9380).

Bayat Keerl–Thrown objects photographed and painted over, thru 11/2. Milliken, 141 Prince (674-3131).

Shirley Kramer–Collage paintings, thru 11/18. Key, 130 Greene (966-3597).

***Denis McCarthy/Carol J. Steen**–Corrugated cardboard trapezoids and a wall piece/Lead paintings, thru 11/11. 55 Mercer (226-8513).

Paul Mogensen–Separated rectangles, thru 11/2. Boone, 420 W Bdwy (966-2114).

Elizabeth Murray–Recent paintings, thru 11/4. Cooper, 155 Wooster (677-4390).

Judith Ostrowitz–Mixed media constructions, thru 11/9. Eno, 101 Wooster (226-5342).

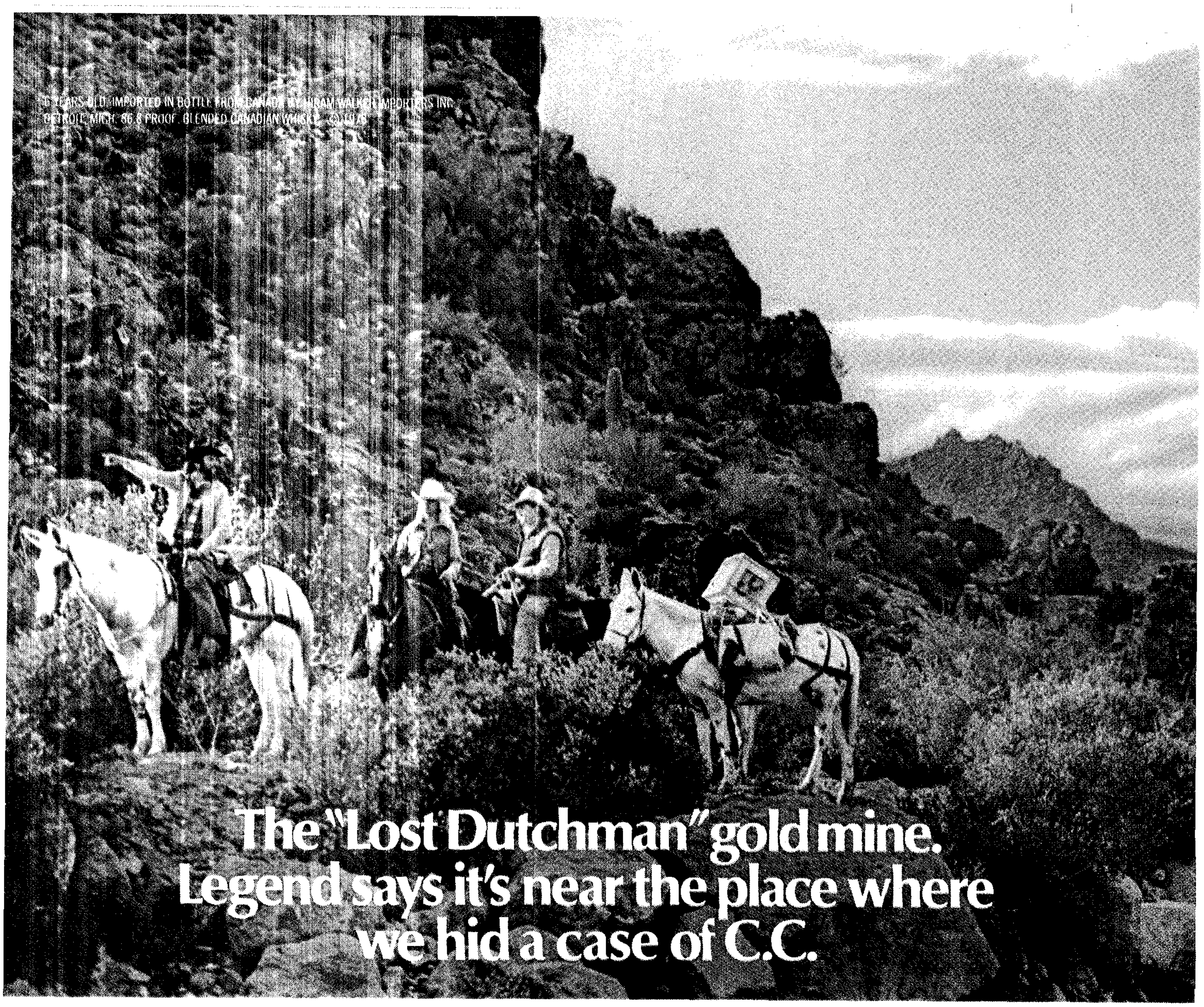
Barbara Rossi–Linear design on multi-layer Plexiglas, thru 12/2. Kind, 139 Spring (925-1200).

Lila Ryan–Metal, clay and Plexiglas sculpture, 10/25-11/12. 14 Sculptors, 75 Thompson (966-5790).

***Paul Sarkisian**–Microscopic views of paper done on linen, thru 11/22. Hoffman, 429 W Bdwy (966-6676).

***Edith Seltzer**–Weathered wood and rusted found-object assemblages, thru 10/29. Pleiades, 152 Wooster (475-9658).

***Ernest Shaw**–Ruins in steel tubing, 10/28-11/25. SculptureNow, 142 Greene (966-3066).

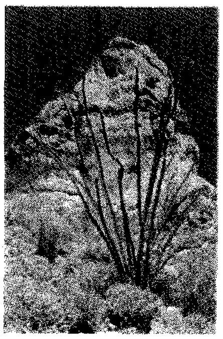

6 YEARS OLD. IMPORTED IN BOTTLE FROM CANADA BY HIRAM WALKER IMPORTERS INC. DETROIT, MICH. 86.8 PROOF. BLENDED CANADIAN WHISKY. © [illegible]

The "Lost Dutchman" gold mine. Legend says it's near the place where we hid a case of C.C.

We heard tales of hidden gold in the mountains east of Phoenix. They tell how miners who discovered it were mysteriously massacred. How an old prospector, "The Dutchman," rediscovered it. And how he, too, took its secret to the grave.

We searched the same canyons the Dutchman had followed.

These mountains seemed a natural place to hide a case of Canadian Club. So we found a wrangler, and with our C.C. tied on a surefooted mule, we set out. We would seek a hiding place among the sites of the Dutchman's legend...and perhaps his gold too. His last words were about a needle-like rock near his mine. So we kept such a rock in sight as we followed narrow canyons.



C.C. and mountain stream water.

With nightfall, we pitched camp below the needle-rock, and toasted our saddle sores with C.C. Next day we rode northwest to a well-traveled "Indian trail" and soon buried the Canadian Club. To find it, seek a place on that trail where the needle-rock is in sight, then head for lakes that weren't here when the Dutchman was.

A strange rock, an abandoned camp.

Seek the rock pictured here (it won't look this way from the trail) and ride toward it. Follow a trail that's more stream bed in places, past a lone cactus that grows from a high rock outcropping, to the end. Near here we made camp again 'neath a small tree where the distant needle-rock can be seen. Within sight of our fire, we buried our case of Canadian Club.

We wish you better luck in your search for the buried case of Canadian Club than those who've sought the Dutchman's gold. But be warned: this rugged country is unforgiving. So if the trail seems too rigorous, you can strike it rich at any bar or package store. Just say, "C.C., please."

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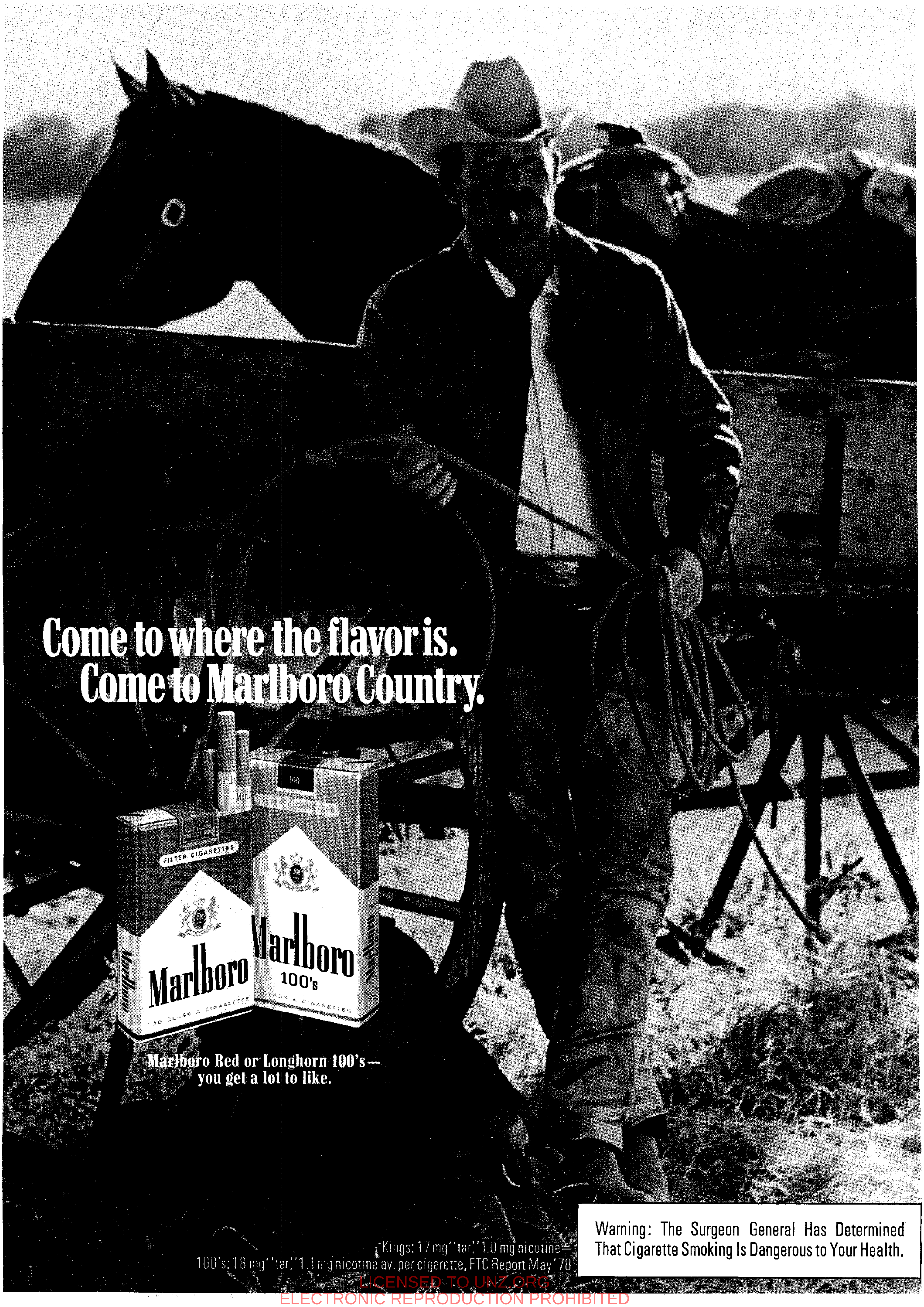
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***Lynn Shelton/Sandra Sheppard**–An installation of arches and rectangles in wire, pine, paper, and laminated paper-silk works/A glass coffin, thru 10/28. Hubris, 150 Thompson (982-1827).

***Michael Singer**–Indoor sculpture, drawings, and documentation, 10/27-11/18. Sperone Westwater Fischer, 142 Greene (431-3685).

Lisa Swerling–Couples and still lifes, 10/27-11/15. First St, 118 Prince (226-9011). Tues-Sun 1-6.

OTHER

Guillermo Basagoiti–Sculptures, thru 11/17. Spanish National Tourist Office, 665 Fifth Ave. (759-8822). Mon-Fri 9:30-5.

C.J. Collins/Peggy Kaplan–Abstractions, 10/28-29. 71 Leonard (431-8291). 12-6.

Tom Holland–Fiberglass and resin on aluminum sheets, thru 11/4. Droll/Kolbert, 724 5th Ave (541-6006).

Wopo Holup–String playhouse with concrete, thru 11/3. Interart, 549 W 52nd (246-1050). Mon-Fri 10-6.

***Philip Johnson**–Architectural studies, working drawings and models for the new AT&T building and the Glass House, 1947, thru 10/31. The Institute for Architecture and Urban Studies, 8 W 40th (398-9474). Mon-Fri 10-6, Sat 12-5.

***Kathe Kollwitz**(1867-1945)–Drawings, woodcuts, lithos, and sculpture, 10/27-11/18. Goethe House, 1014 Fifth Ave (744-8310). Tues-Thurs 11-7, Fri, Sat 11-5.

William Lau–Ceramics and rural Americana between slices of bread, thru 11/11. Greenwich House, 16 Jones (242-4106). Tues-Sat 1-5.

***Daniel Morper**–The New York sky, thru 11/4. Einstein, 243 E 82nd (628-8782).

***Stephen Posen**–Boundaries in oils on canvas, thru 11/4. Miller, 724 5th Ave (246-1625).

Marilyn Reynolds–Death paintings, thru 11/5. Noho, 542 LaGuardia Pl (473-9619). Tues-Sun 1-6.

Harry Rosenzweig–Life-size limestone figures, thru 10/26. NYU, 80 Washington Sq E (598-3369).

***Frank Lloyd Wright** (1867-1959)–Decorative designs for furniture, stained glass, and ornaments from his earliest architectural commissions, thru 11/4. Grey, NYU, 33 Washington Pl (598-7603).

GROUP SHOWS

57th STREET

Gladstone/Villani–38 E 57th (758-6765). Patterns in works on paper, thru 11/11.

***Janis**–6 W 57th (586-0110). Sculpture and paintings by Arp, Giacometti, Mondrian, Picasso, thru 10/28.

Midtown–11 E 57th (PL8-1900). The ballet by Cadmus, Etting, and Peirce, thru 10/28.

Nobé–250 W 57th (581-7060). Abstractions by Castoro, Sims, Smyth, Uglow, thru 10/28.

***Rosenberg**–20 W 57th (757-2700). Woman as seen by Delaunay, Fantin-Latour, Flack, Giacometti, Rivers, Segal, others, thru 10/28.

***Schab**–37 W 57th (758-0327). Mon-Sat 9:30-5:30. Drawings, etchings, and engravings of the Italian, French, and Austrian stage from the 16th to 18th century, thru 11/30.

***Washburn**–42 E 57th (753-0546). Paintings, sculpture, and photos from the Intimate Gallery, where Stieglitz exhibited Bluemner, O'Keeffe, Demuth, Dove, from 1926 to 1929, thru 10/28.

MADISON AVE & VICINITY

***Acquavella**–18 E 79th (RE4-6300). Mon-Sat 10-5. Works by Bonnard, Chagall, Miro, Monet, others, thru 10/27.

***Carus**–1044 Mad at 79th (879-4660). Works by Lissitzky, Moholy-Nagy, Nolde, Kirchner, others, thru 11/16.

Guild–1145 Mad at 85th (861-3776). American graphics from 1917 to 1978, thru 11/18.

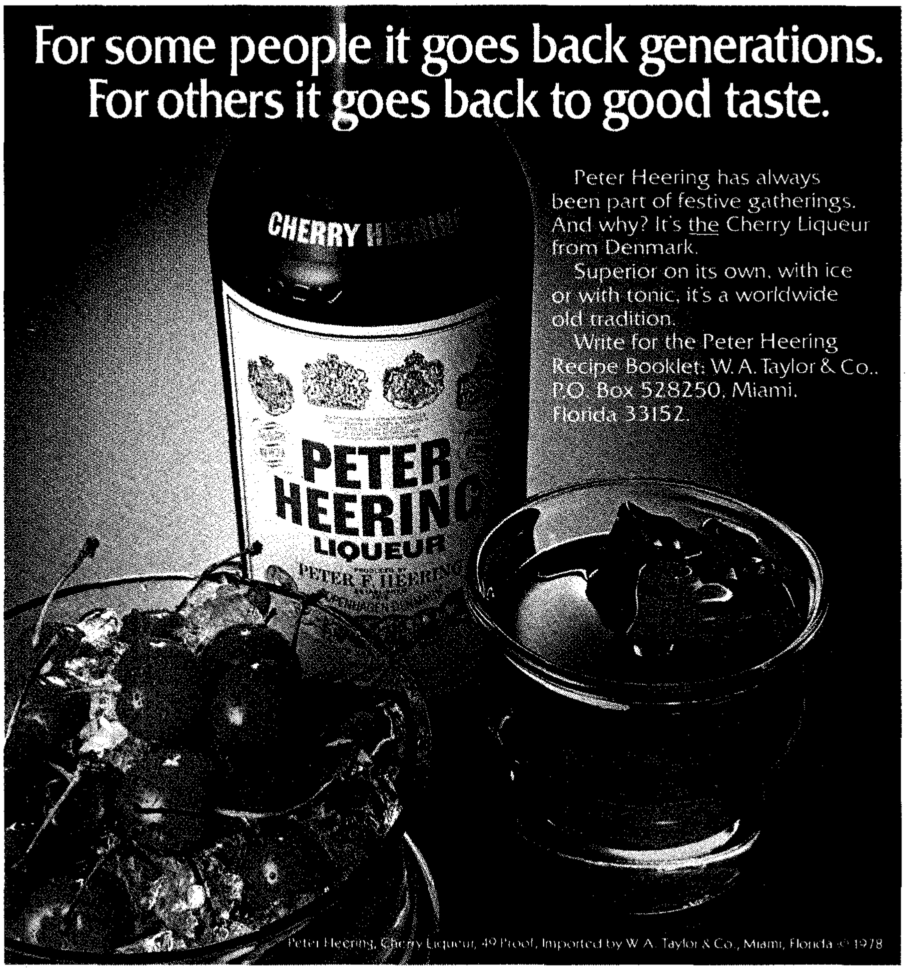
***Hirschl & Adler**–21 E 70th (535-8810). Works by O'Keeffe, Demuth, Dove, Rodin, Picasso, thru 11/2.

L'Ibis–667 Mad Ave (935-0490). Ancient Egyptian bronze dieties and Attic pottery, thru 12/16.

***Laboetie**–9 E 82nd (535-4865) Works done in German art colonies before WW I by Heckel, Jawlensky, Klee, Vogeler, others, thru 11/30.

Reed–120 E 78th (UN1-6362). Tues-Sat 1-6. Yale faculty members from 1950 to 1978 including Albers, deKooning, thru 11/19.

Ronin–605 Mad Ave (688-0188). Mon-Sat 10-6. Sosaku Hanga (creative prints) from 1913 to 1976 in Japan, thru 11/30.



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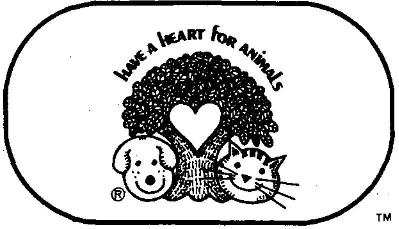

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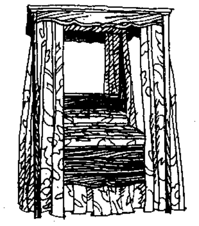

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Solomon–959 Mad Ave (737-8200). Mon-Sat 11-5. Recent acquisitions by Dine, Motherwell, Nicolson, and Rothko, thru 10/31.

SoHo

Drawing Center–137 Greene (982-5266). New talent, thru 11/4.

Freidus–158 Lafayette (925-0113). Photos of Greece by Lueders-Booth, narrative drawings by Moore, sculpture by Morosan and Zimmerman, thru 11/4.

Gombinski–46 Walker (966-4782). Works by gallery artists, thru 11/4.

***OK Harris**–383 W Bdwy (431-3600). Photos by Green, sculpture by Oz, realist paintings by Petti-bone, and environments by Schwartz, thru 11/4.

***Jewelweed**–72 Thompson (431-6893). Silver *objets d'art* by Callahan, Gaiss, and Hecht, thru 11/30.

Kitchen–484 Broome (925-3615). Videotapes dealing with TV, thru 10/30.

SoHo Center–114 Prince (226-1995). New artists, including Boyden, Fujimura, thru 11/4.

Soho 20–99 Spring (226-4167). Billops, Nii, Pindell, others, thru 11/1.

22 Wooster–(431-6445). Batten, Loving, and Machida, thru 11/15.

Ward-Nasse–131 Prince (925-6951). Paintings by Hannay and Izenzon; sculpture by Miller and Rattner, thru 11/2.

OTHER

African Tribal Arts–84 E 10th (982-4556). Mon-Sat 10-6. Sculptures of celebration from Central Africa, thru 10/31.

Bishop–1059 3rd Ave (751-9703). Indonesian batiks and ikats, thru 12/2.

Bobsband–Parking Garage, 8th Ave at 53rd. Window installation using a tile wall piece, thru 11/3.

Carrefour/Mehu–300 W 17th (255-0387). Tues 1-9, Wed-Sat 1-6. Haitian art, thru 11/5.

Esoterica–246 E 75th (861-0913). Wed-Fri 3:30-7, Sat & Sun 12-7. Collages by Karman, assemblages by Greaves, and sculpture by Madden, thru 11/15.

Gallery 62–National Urban League, 500 E 62 (644-6500). Mon-Fri 10-4. Illustrations of black life from 1923 to 1949 by Bearden, Lawrence, White, thru 11/30.

Glassmasters–621 Sixth Ave (924-2868). Fantasies in glass, thru 11/18.

***Hall of Science**–Flushing Meadows, Corona Park (699-9400). Handcrafts by German artisans, thru 12/31.

Lands Beyond–1218 Lex Ave (249-6275). Pre-Columbian art of Mexico and Peru, thru 11/11.

***Mall of CUNY,** 33 W 42nd (790-4331). Mon-Fri 9-6. Black America on stage, including photos, posters, costumes, 10/25-12/8.

National Academy of Design–1083 Fifth Ave (369-4880). Mon-Fri & Sun 1-5. Allied Artists of America, 10/27-11/12.

NY Public Library–at Lincoln Center, 111 Amsterdam Ave (790-6551). Mon & Thurs 10-8, Tues-Wed 10-6, Fri-Sat 12-6. Zero Mostel (1915-1977): paintings by him, Hirschfeld caricatures of him, photos and personal notes, thru 12/30. George M. Cohan centennial; thru 11/30.

Pratt Graphics–160 Lex at 30th (685-3169). Daily 10-6, Sat til 5. CAPS winners, thru 10/28.

***P.S. 1**–46-01 21st St. Long Island City (233-1096). Thurs-Sun 1-6. A miniature golf course in all mediums by Collete, Gebhardt, others, thru 11/15.

Sirovich–331 E 12th (777-1050). Mon-Fri 10-4. Works by senior citizens, thru 11/17.

Society of Illustrators–128 E 63rd (TE8-2560). Mon-Fri 10-5. Works by members, 10/25-11/10.

Songwriters' Hall of Fame–One Times Square (221-1252). Mon-Sat 11-3. Song sheets, photos, memorabilia of America's popular songwriters.

***U.S. Custom House**–Broadway at Bowling Green (747-0147). Mon-Sat 10-6, Sun 1-6. American Indian artifacts, thru 10/31.

Photography

American Indian Community House–10 E 38th (532-4897). Life on a Minnesota reservation, thru 10/31.

***Lewis Baltz**–Nevada landscapes and construction sites, thru 10/28. Castelli, 4 E 77th (288-3202).

Morton Beebe–Mexico, thru 10/28. Nikon House, 620 5th Ave (586-3907).

***Michael Bishop/Weegee**–Objects and spaces in color/Book dummies showing strippers, drunks, and others from the 50s, thru 10/28. Light, 724 5th Ave (582-6552).

***Cityana**–16 E 53rd (PL2-2079). NYC seen from the air, thru 10/30.

***Elliott Erwitt**–A retrospective with 150 images, thru 11/25. Witkin, 41 E 57th (355-1461).

Sakir Eszacibasi–Turkey, thru 10/30. Turkish Center, 821 UN Plaza (949-0150). Mon-Fri 9-5, Sat 10-1:30.

Robert Farber–Color prints with old master tints, thru 11/6. Images, 11 E 57th (838-8640).

***French Cultural Services**–972 5th Ave (570-4449). Mon-Fri 10-5. Tonkin (1914 to 1916), thru 10/30.

Barry Guthertz–Surrealistic nature studies, thru 11/21. Institute for the New Age, 45 E 78th (737-8808). Tues 2-8, Sat 11-6.

Ernst Haas–Dye transfers of the creation, thru 11/10. Space, 154 W 57th (765-1776). Tues-Fri 11-5.

***Serge Hambourg**–People carrying things in black-and-white, 10/27-12/16. French Institute, 22 E 60th (355-6100).

***Erich Hartmann/Jill Lynne**–Nudes and landscapes using the laser light form/Spacescapes, 10/25-11/25. Neikrug, 224 E 68th (288-7741). Wed-Sat 1-6.

***Bill Hayward**–Cat lovers, including Indiana, Nevelson, others, thru 11/7. Reinhold Brown, 26 E 78th (RE4-7999).

***Florence Henri**–Bauhaus studies, thru 11/12. Pfeifer, 825 Mad Ave (737-2055).

Kodak–1133 Sixth Ave. (262-6183). Mon 12-5, Tues-Sat 9:30-5. A photographic preview of the treasures of King Tut, thru 11/3.

Nelson Lai–Tiny color prints, thru 11/13. Camera Club of NY, 37 E 60th (223-9751). Mon-Fri 1-6.

***Stephanie L. Marcus**–Spectacular photos of the Andes, thru 10/31. SoHo Photo Gallery, 34 W 13th (675-9721). Fri-Sun 1-6, Tues 7-9.

***Duane Nichols**–Sequences of Egypt, homage to Cavafy, 11/1-25. Janis, 6 W 57th (586-0110).

Midtown-Y–344 E 14th (674-7200). Sun-Thurs 12-8, Fri until 4. Personal views by Brooks, NYC courtyards by Carbo, and fantasies by Sauerhoff, thru 10/29.

***Richard Tardif**–Wild horses of Colorado, thru 10/31. 4th Street, 67 E 4th (673-1021). Sun-Thurs 2-8, Fri Sat 3-10.

***Karen Tweedy-Holmes**–Victorian architecture in the US and wildlife of Tobago, thru 11/9. Carlton, 127 E 69th (249-9880).

***Carleton E. Watkins**(1829-1916)–The Yosemite Valley, Oregon, and California in the 1860s and 1880s, thru 10/28. Wolf, 30 W 57th (586-8432).

Museums

American Museum of Natural History, CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Wed till 9, Sun 11-5. *Ice Age Art—Man's Earliest Masterpieces:* The Cro-Magnon artist's view of his world; thru 1/15. *The Making of a Dinosaur:* A look at the process of restoring dinosaur fossils.

Brooklyn Museum, 188 Eastern Pkwy (638-5000). Wed-Sat 10-5, Sun 12-5. *Haitian Art:* Paintings and sculptures since World War II; thru 11/5. *Africa in Antiquity:* The arts of ancient Nubia and the Sudan; thru 12/31.

Cooper-Hewitt Museum, Fifth Ave. at 91st St. (860-6868). Tues 10-9, Wed-Sat 10-5, Sun 12-5. *Ornament in the 20th Century;* thru 1/7. *Artists' Postcards:* Original works of art in postcard size; thru 12/2.

Guggenheim Museum, Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5. *Mark Rothko, 1903-70:* Retrospective including close to 200 of his paintings and works on paper; 10/27 thru 1/14.

International Center of Photography, Fifth Ave. at 94th St. (860-1783). Daily, except Mon, 11-5. *Marie Cosindas—Moments of Affection:* Color photography covering twenty years of her work. *Ray Metzker—Multiple Concerns:* Dealing with the formal qualities of the photograph. *The Last Jews of Radanti* by Laurence Salzmann: Portrait of a vanishing Jewish community in Rumania. Thru 10/29.

Metropolitan Museum of Art, Fifth at 82nd (535-7710). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-4:45. *The Splendor of Dresden:* Over 700 masterpieces, spanning 500 years, from eight Dresden museums and including works by Titian, Rembrandt, Vermeer, Holbein, Velasquez, Rubens, and others; thru 1/14. *Reports on the France of Louis XIII:*

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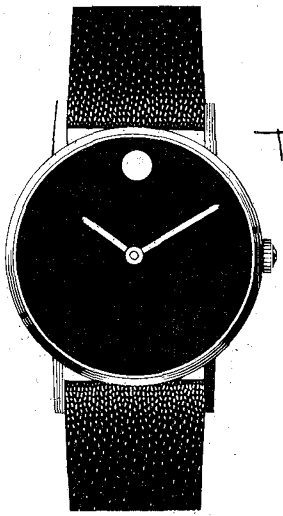

Engravings by Abraham Bosse (1602-76) on the preoccupations, divertissements, interior decorations, and modes of dress in Paris during his time; thru 10/29. The Temple of Dendur: In the Sackler wing. *Avedon—Photographs 1947-1977:* Over 200 photographs of women and high-style French and American fashions; thru 11/5.

Pierpont Morgan Library, 29 E 36th St. (685-0008). Tues-Sat 10:30-5, Sun 1-5. *Giovanni Battista Piranesi Drawings:* Commemorating the 200th anniversary of the death of the great Venetian draftsman, architect, and etcher. *Early French Illuminated Manuscripts:* Examples of Carolingian, Romanesque, and early Gothic illuminations. *Letters of Love and Affection:* Letters by artists, authors, statesmen from the late sixteenth thru the ninteenth century. *Songs of Whales:* The music of the humpback whales. Thru 12/5.

Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Tues-Sat 10-5, Sun 1-5. Drawings by Anthony F. Dumas of the playhouses that comprised the Broadway theater district from 1900 to 1940; thru 10/29. *Gold and Silver-Treasures of New York:* Over 400 pieces of decorative art; thru 4/29.

Museum of Modern Art, 11 W 53rd (956-7070). Mon, Tues, Fri, Sat, Sun 11-6, Thurs 11-9. *New York/New York:* Celebrating the city; thru 11/13. *Projects:* Works by Jonathan Borofsky, Laurie Anderson, Fred Sandback, and Anne and Patrick Poirier; thru 10/29. *Photographs by Art Sinsabaugh:* Of Chicago cityscapes, New England, the East Coast, and the midwest; thru 10/31. *Recent Acquisitions:* Works by Klee, Klimt, Rauschenberg, Held, and Long; thru 10/29.

New Museum, 65 Fifth Ave. (741-8962). Weekdays 12-6, Wed 12-8, Sat 12-5. *Outside New York:* Works by Katharine T. Carter, Tom Hatch, James R. Hill, Alexa Kleinbard, Janis Provisor, and Dan Rizzie; thru 11/11.

New-York Historical Society, 170 CPW (873-3400). Tues-Fri 11-5, Sat 10-5, Sun 1-5. *Moving in The City:* New permanent exhibition of the Society's collection of 19th-century carriages, stagecoaches, sleighs & fire trucks. *The American Magazine and Others:* Representative American magazines from the 18th to the 20th century.

NY Public Library–Fifth Ave at 42nd (790-6651). Mon-Wed, Fri & Sat 10-6. Five centuries of prints by women, thru 11/15. Patrons and publishers dealing with the financial support of English literary works from Chaucer to Orwell with letters, manuscripts, and early editions, thru 11/30.

Queens Museum, NY City Bldg., Flushing Meadow-Corona Park (592-2406). Tues-Sat 10-5, Sun 1-5. *Symcho Moszkowicz: The Artist in Postwar Europe:* A retrospective of oils, watercolors, and drawings; thru 10/29.

Whitney Museum, Madison Ave at 75th (794-0663). Tues 11-9, Wed-Sat 11-6, Sun 12-6. *Abstract Expressionism-The Formative Years:* More than 100 paintings from the late thirties and early forties by Baziotes, Gorky, Newman, Motherwell, de Kooning, Pollock, others; thru 12/3. *Recent Acquisitions:* Works by Hanson, Wood, Hartley, Cottingham, and Aycock; thru 11/26. Two room-size architectural structures that house Claes Oldenburg's collection of more than 600 small-scale objects; thru 11/26. **Whitney Museum Downtown,** 55 Water St. (483-0011). Mon-Fri 11-3. *Architectural Analogs:* Recent sculptures which reflect the current interest in architecture as source, subject, and strategy for sculpture; thru 10/25.

Sports

Giants, Giants Stadium, Meadowlands (201-935-8222) No home game this week.

Jets, Shea Stadium (421-6600) No home game this week.

Islanders, Nassau Coliseum (516-694-5522); vs. Philadelphia Flyers, 10/24; vs. Vancouver Canucks, 10/28; vs. Colorado Rockies, 10/31. At 8:05.

Rangers, Madison Square Garden (564-4400); Toronto Maple Leafs, 10/22; vs. Vancouver Canucks, 10/25; vs. Pittsburgh Penguins, 10/29. At 7:35.

Knicks, Madison Square Garden (564-4400); vs. Atlanta Hawks, 10/24 at 7:30; vs. Indiana Pacers, 10/28 at 8.

Nets, Rutgers Athletic Center (201-935-8888); vs. Golden State Warriors, 10/25; vs. Boston Celtics, 10/28. At 8.

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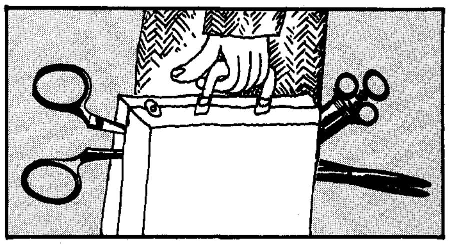


A Salesman in the Operating Room

By William MacKay and Maureen Mylander

> "...If a surgeon asked me to help out during surgery and I declined, he'd ask a competitor and buy from him thereafter..."

My "career" as a salesman/surgeon began in August 1973 when I got a job selling orthopedic equipment and was handed my company's catalog. It listed 5,500 items—just about every tool man could devise for repairing human bones and joints. I soon learned that success in the medical-equipment business meant doing more than *selling*. On occasion, at the request of a surgeon, it meant actually *installing* artificial hips, knees, pins, screws, and other mechanical contrivances inside patients. If a surgeon asked me to "help out" during surgery and I declined, he would ask a competitor and buy from that salesman thereafter.

I quickly embarked upon a program of medical self-education that took place in the garage behind my house in Stony Brook, Long Island, in hospital emergency rooms, surgical suites, cafeterias, corridors, morgues, and autopsy rooms. Thanks to a friendly chief of orthopedics at a major teaching hospital in the city, I accompanied residents on their rounds, read medical journals, and buttonholed doctors about things I did not understand. I acquired cadaver bones from several mail-order houses, autopsy rooms, and morgues, and practiced implanting artificial joints. And practiced, and practiced some more until I was a proficient bone carpenter. Thus armed, I went quietly about my unorthodox business in hospitals throughout the Greater New York area and beyond.

The case that brought my name before the public began on May 21, 1975, when Franklin Mirando, then a 42-year-old gasoline-service-station owner from Nesconset, Long Island, tripped over a hose. (Like all the other names used in this article, Mirando's name is real.) At first, he felt pain in his knee. Bathing it in hot tubs did not provide relief; the pain spread and grew worse. Finally he went to Smithtown General Hospital, where he was treated by the chief of orthopedic surgery, Dr. David Lipton, who later told him that his injury had triggered arthritis of the hip and that only an artificial one could relieve his pain. Mirando consented. The operation was scheduled for July 3, 1975, at Smithtown General Hospital.

Several days before the surgery, Dr. Lipton's secretary called my wife at home and left word that Dr. Lipton wanted to see me before the operation. When I went to his office he told me that in ordinary circumstances, the patient was too young for a total hip implant. But it was the only way he could continue to manage his gas station.

On the morning of the case, I arrived at Smithtown General around 7:30 and greeted the operating-room supervisor, Lorna Salzarullo. Soon after we put on scrub clothes, Dr. Lipton joined us in the doctor's lounge. At about 7:45 Dr. Harold Massoff, Lipton's partner, arrived.

The next thing I knew, Lipton was asking me to scrub in case he needed assistance. So I went to the scrub sinks.

This article is adapted from the book Salesman/Surgeon, *which is to be published in November.*

Illustration by Jo Teodorescu

"...I saw that the doctor had shattered the upper end of the femur. He stood up and said, 'What are we going to do now?'..."

I had not intended to scrub and was planning merely to advise the nurses on the proper use of the Charnley instruments my firm had loaned the hospital for the procedure.

When the case began at 8 A.M., Lipton was standing out in the main corridor. Dr. Massoff made the initial incision in Mirando's right hip and followed the usual Charnley steps: He removed the greater trochanter and femoral head. Through the blood I could see that the bone appeared to be deteriorated and arthritic.

When Lipton joined us in the operating room, he put on gloves and started helping Dr. Massoff, who had reamed the acetabulum and was ready to position the cup. Massoff took the Charnley positioning instrument, moved it around in the cup, and asked me whether it looked all right. "The cup looks too anteverted," I said—it angled too far upward. There was some disagreement. The opinion of the doctors prevailed, and Massoff left the cup in the patient in an anteverted position. Massoff then reamed out the femoral canal, inserted the cement, and positioned the femoral prosthesis. As they did a trial reduction (a test of how the prosthesis worked), I noticed the leg moved in all directions as it should, although the implant itself looked loose and wobbly. They had not accepted my comments about positioning the cup. Besides, it was a sunny July day and I wanted to hit some golf balls at the Harbor Hills Country Club. Since there was no further service I would perform, I simply announced: "I am leaving."

The golf course is about fifteen minutes away by car. I traveled state Route 25A, an old back road that passes through several eighteenth-century-type villages. Normally, I would have driven slowly and enjoyed the view, because I like old buildings. That day I plowed straight ahead toward the golf course. At the clubhouse restaurant, I remember ordering my usual, a Reuben sandwich, playing solitaire, losing, and hoping some other golfers would show up for a game. Nobody did, and finally I asked the caddie to put my clubs on the golf cart. Out on the first hole, relaxed at last, surrounded by green grass and sunlight, I decided to forget about the morning's surgery.

The second hole is a par three, and I recall hitting the ball into a sand trap, wedging it out, and sinking a four-foot putt to make par. I was feeling good as I hit a long drive off the third tee. Suddenly I noticed a cart moving toward me. It was a member of the club staff and he told me: "Bill, there is an urgent message for you from Smithtown General Hospital. They want to speak to you immediately."

I jumped into my cart and rode back to the clubhouse, where I called my office. "What's the problem?" I asked my secretary, Shirley.

"A patient has dislocated in the recovery room at Smithtown General."

I called the operating-room secretary at Smithtown. "We're waiting for you. Can you get over here right away?" she asked.

I ran to my car, still wearing golf clothes, and drove back to the hospital. As I parked outside the emergency room, a guard objected: "You can't park here."

"There's an emergency in the operating room, and I'm leaving the car here, so tough."

Upstairs, the operating-room secretary told me, "Hurry up, get into greens!" As I exited from the doctors' lounge into the main corridor, Lorna Salzarullo, the operating-room supervisor, was walking down the hall toward me: "Thank God you're here!"

It was about 1:30 P.M. when I walked into the operating room and saw Lipton and Massoff standing there. The two surgeons held their arms up in the air, waiting for the scrub nurse to put gloves on them. "Go scrub," Lipton said. "Hurry up, we've got a problem here." While I was at the sinks, he kept looking in and saying, "Come on, hurry, get in here." I could still see into the operating room through a door with a glass window. Massoff was clipping open the stitches he had made less than three hours earlier. When I returned to the O.R., the hip was open. Round 2 of the historic Mirando case had begun.

Massoff, from his post at the patient's right hip, told Lipton: "Maybe we ought to give this guy a hanging hip." Lipton, who was at Massoff's right, said, "No, he came in here for a new hip. Let's send him home with one." I stood between the two surgeons. Meanwhile, Brian O'Hare, a new salesman of mine in training, was standing at the side of the room, outside the sterile area, watching the operation at a distance.

Massoff cut the wires holding the greater trochanter and pulled them out. When he tried to remove the femoral prosthesis—tap, tap, tap—it would not budge. He asked me to remove it. I took a mallet, and, after several tries, the prosthesis came out. Then Lipton, who had been watching Massoff, made a decision: "Harold, go back and do office hours. Bill and I will finish the case."

Thus Dr. Harold Massoff left the operating room.

Lipton moved into his place, and I moved into Lipton's.

The marathon began with Lipton removing cement from the femoral canal. He sat on his stool, chipping away with an osteotome. Suddenly, from my lower left, I heard him curse to himself.

"What's the matter?" I asked.

"The whole thing has fallen apart!"

I looked into the hip cavity and saw that Lipton had shattered the upper end of the femur into several splits on the inner side.

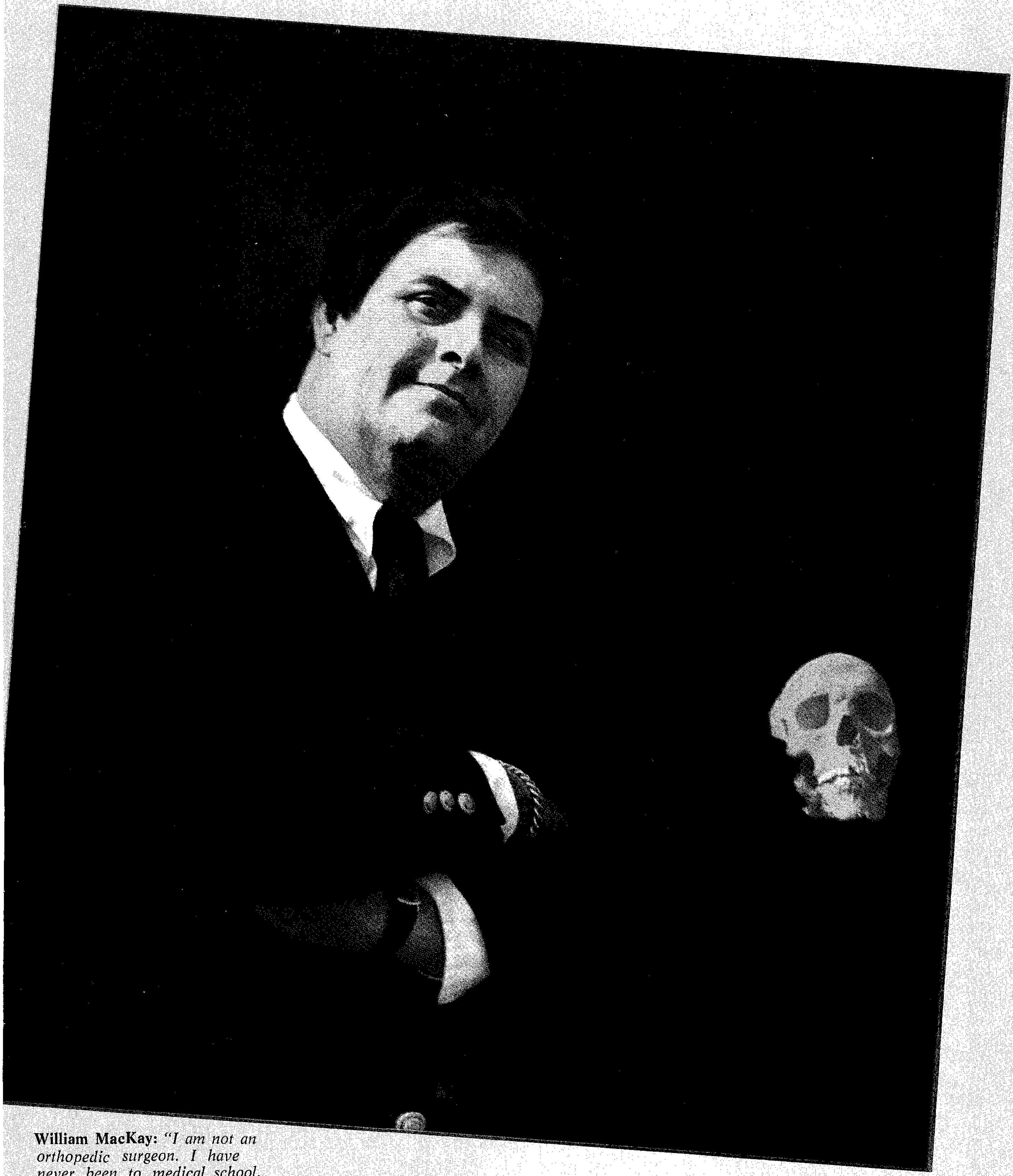
He rose from his stool and said, "What are we going to do now?"

"Dave," I said, "we can take out the cement and reapproximate the bone. We can wrap Parham bands around the femur or we can use eighteen-gauge surgical wire."

"You do it," he ordered. And so I sat on his round, stainless-steel stool, still warm from his body, and he stood behind me and watched. I looked at the scrub nurse and said, "Give me a pair of rongeurs." I took the plier-like instrument and, with its sharp pointed ends, picked loose cement fragments from the femoral shaft.

No instructions that I knew of had ever been written for the removal of hardened bone cement in this type of situation. I would have to play it by ear. I asked the circulating nurse to bring me some medullary reamers and an orthotome air drill with a nine-sixteenths-inch bit. But because the femoral shaft was already damaged, I could not use the drill and reamers except to attack the most stubborn pieces of cement. The hand tools—the osteotome and rongeurs—would be slower, but safer. It was going to be a tedious, step-by-step process of wedging the osteotome between the cement and femoral shaft, thereby creating a gap to get the fragments out. The fact that the femoral shaft was shattered did make access somewhat easier because of the wider entrance. One piece of cement, however, was lodged far down the shaft, beyond the reach of my tools.

I lengthened the incision by two inches and asked the scrub nurse for the air drill. With it I drilled four holes



William MacKay: *"I am not an orthopedic surgeon. I have never been to medical school. I am a medical-supply salesman."*

Photograph by Susan Chang

"...I said to myself, 'You know, Bill, you have just finished one of the nicest pieces of surgery you have ever seen or done'..."

in the femur as the markers for a window I intended to cut with a small osteotome. I connected the holes and fashioned a small squarish opening in the femur so I could insert a punch and push the cement up from below. I dropped the piece of femur into a specimen dish so I could replace it later on. Lipton stood behind my right shoulder and asked from time to time, "How're we doing, Bill?" "That looks good." "Good, Bill." Later he moved around to the left side of the operating table to help me retract tissue.

The process seemed endless, and bleeding continued to hamper visibility. Far worse, it threatened the life of the patient, who, by then, had received numerous transfusions. Too much blood might have made him "wash out." He had been under anesthesia from 8:15 A.M. until around noon that morning. Now, in Round 2, he had been under at least since 1:30, when I returned from the golf course. It was then nearly four o'clock. When a person is asleep that long, he sometimes never wakes up.

At long last, the cement was out. The job had taken one and a half hours. The next problem was putting the upper end of the femur back together. I asked for some Parham bands—flat stainless-steel bands about an eighth of an inch wide by six inches long with a slot in one end through which the band threads and holds against itself. First I placed the new prosthesis in the shaft to be sure no cement remained. Then I restructured the femur, making sure the splits in the bone, which measured from half an inch to an inch and a half, fit together like a jigsaw puzzle. The job was nerve-racking: I feared the bone might break apart at any moment. I encircled it with several Parham bands, drawing them as tight as possible so the fragments would hold together. Then I took a rasp and very carefully smoothed the inside of the femur.

Now that the fracture was stabilized, I turned to Lipton and said, "As long as we're doing this, why don't we do the whole damn thing over and take out the cup." As I had suspected that morning, it was too anteverted. I pried the acetabular cup loose with an osteotome, and it popped out. Meanwhile, Lipton mixed some new cement. When it no longer stuck to his gloves—the sign that it was ready—I shaped it like a flat hamburger patty and pressed it into the acetabulum. I positioned the new cup, and Lipton curetted the excess cement from around the edges. He mixed another batch of cement. I packed it into the femoral canal and very carefully inserted the new femoral prosthesis while holding the upper end of the femur with my left hand. Then Lipton and I built up the missing top of the femur with cement to give the prosthesis a platform to ride on.

At this point, Lipton and I traded places. He reclaimed his stool and rewired the greater trochanter back to the femur. I assisted by twisting the wires into a knot and bending them back into the bone. When we put the leg through a complete range of motion, the new joint was perfect. Not merely good, but perfect. After placing a Hemovac drain in the wound, Lipton sewed it up while I tied and cut knots. Lipton bandaged the patient and placed an abduction pillow between his legs to keep him from moving around and accidentally dislocating the hip.

It was nearly 8 P.M. when we left the operating room, Lipton to see the patient's family, I to see mine. For nearly twelve hours, Franklin Mirando had been in surgery, including the interlude in the recovery room. But at least he had been unconscious.

For me the experience had been a battle. The muscles in my back were so knotted from the long hours on the stool that it was agony when I walked. I looked at my greens. They were red and soaked with blood. It was all over my chest, on my thighs, lower legs, feet. The blood had soaked through my shoe covers and onto my loafers. Then I heard a squish and realized that I even had blood inside my shoes.

Heading home in my car, feeling totally wrung out, I suddenly had an urge to return to the Harbor Hills Country Club. After what had happened that day, I had to wind down before going home. As I sat in the lounge, I said to myself, "You know, Bill, you have just finished one of the nicest pieces of surgery you have ever seen or done."

It was one of the greatest experiences of my life. But I had no idea as to what the repercussions of this experience would be.

Ordinarily my contact with a patient began the moment I entered the operating room and ended when I walked out. But because Franklin Mirando's case had special personal significance, I asked numerous times during the ensuing year how he was doing. "Fine, fine. Just great," I was always told. Not until October 1977, more than two years after the surgery, did I learn that Mr. Mirando was *not* doing fine. He was, he said, in great pain, confined to a wheelchair most of the time, with a two-inch shortening in his right leg. He had filed a multi-million-dollar malpractice suit against Drs. Lipton and Massoff, claiming 49 separate injuries. During the ensuing controversy, my role in putting Mr. Mirando's hip back together was unveiled.

Meanwhile, the Medical Practice Task Force of the New York State Assembly had been investigating unethical medical practices: overcharging patients, unnecessary surgery, Medicaid fraud, conflicts of interest, falsification of hospital records, and the like. My surgical activities came to the attention of the investigators and I was subpoenaed to testify before the task force in the fall of 1977.

Soon afterward I testified before a grand jury in Suffolk County, Long Island, concerning the Mirando case. The grand jury handed down indictments of Drs. David Lipton and Harold Massoff, nurse Lorna Salzarullo, the anesthesiologist, and Smithtown General Hospital for second-degree assault in the Mirando case. Another indictment alleged that Lipton had falsified business records, and a third accused Lorna Salzarullo and Smithtown General Hospital of the same offense.

All were arraigned on November 2, 1977. All pleaded innocent. All were released without bail. And, within a year, all criminal charges were dismissed.

A special grand jury, empaneled to investigate other instances of salesmen-in-surgery at Suffolk County hospitals, was allowed to go quietly out of existence following election of a new district attorney in Suffolk County. The New York State Assembly's investigation slipped into low gear, and a bill that would have prohibited surgical-supply salesmen and other unauthorized persons from touching a patient during surgery, and would have made any surgeon permitting this guilty of a felony, passed the Assembly but was stalled in the Senate, where it remains in legislative limbo. The Mirando suit against Drs. Lipton and Massoff is still pending.

As for me, the orthopedic-device company I represented asked me to resign, thus ending my career as a salesman/surgeon.

THE
BOOK-
STORE
WAR

Face-Off On Fifth

By Alice K. Turner

"...Fifth Avenue booksellers resented Barnes & Noble, but they quietly began to spruce up. Now there's a new challenge ..."

Buying a book on Fifth Avenue used to be so simple. If you stood at some central spot, such as the foot of the statue of Atlas at Rockefeller Center, and felt a sudden yen for reading matter, you had only two decisions to make: You could go downtown or uptown; you could go plain or fancy. Either way, you went first-class.

If you turned right and walked downtown, there was the Scribner Book Store, a grand Beaux-Arts basilica with courtly clerks and a country-club clientele. And there was Brentano's, where the entrance, far from being grand, was so unobtrusive that it was easy to miss, but where, in addition to your book, you could buy a bracelet, a Scrabble set, a Chinese basket, an Israeli jug, and some notepaper for Aunt Kate.

If you turned left, you had the choice of two Doubleday Book Shops—the little one with the spiral staircase that caused a sensation when the store opened in 1968 (that was the year of the shortest skirts in fashion history, and the plate-glass walls on the store's south and west walls made the corner of 53rd and Fifth an instant tourist classic) or the big one a few blocks farther uptown. Both were nice, plain, efficient, lively stores. For elegance you went to Rizzoli International, to be awed by marble, polished wood, and brass, and clerks with better educations than yours.

The stores complemented one another and frequently complimented one another too, sending a customer to a competitor to find an out-of-stock volume. If the business of publishing was no longer a gentleman's trade, bookselling, at least on Fifth Avenue, remained genteel, and competition was never less than friendly. But then, a year ago last spring, came the first sign of a change in the climate of Eden.

It was a very large sign. It was a construction sign across the street from Scribner's that stretched over the entire vista formerly enjoyed through the picturesque round window beside the desk of Igor Kropotkin, president of the Scribner Book Store. The sign said: Barnes & Noble. Of Course! Of Course!

Barnes & Noble was a New York institution downtown: The main store at 18th Street and Fifth Avenue and the Sale Annex across the street from it form the largest bookselling complex in the world. But the new uptown store, which opened in August of last year, was something else. B&N had decided that what Fifth Avenue needed was not a "full line" bookstore but another Annex, a sort of supermarket for cheap books, featuring discounted best-sellers, publishers' remainders, and overstocks.

Not a book in the place, not even a paperback, was sold at list price.

Logo photograph by Bob Ghiraldini

"...Rizzoli is promoting itself for the first time since it opened. Brentano's has a new logo and a real façade..."

What's more, the store went farther than Marboro Bookshops, Korvettes, and other discount-remainder places by buying up big lots of library volumes, damaged books, warehouse leftovers—"anything and everything in print," as manager Joe Berkowitz puts it—and then selling them at rock-bottom prices. The place was a bargain basement, and it gloried in the fact: For a few months, it even supplied supermarket carts to its customers, withdrawing them only when shoppers began to get tangled up in them.

The other Fifth Avenue booksellers reacted to the coming of Barnes & Noble much the way established airlines reacted to the advent of Freddie Laker. First came the huffing and puffing—"They're not a bookstore at all; they're a hype"; "We wouldn't want the customers they attract"; and "I don't think they've done Fifth Avenue much good." Next, there was anxious speculation as to whether the B&N discounts on new books, which can run as high as 35 percent, would hurt the older stores' business—and, if so, should Scribner's et al. hold the full-price line.

And then, one by one, and without ever admitting to any outside impetus for doing so, each of the established stores along the avenue began to spruce up. In the past year these changes have occurred:

☐ Doubleday has completely revamped its 57th Street store, doing it up in space-age grays and whites and "Doubleday red," adding more selling space, a more striking logo,and a glamorous glass elevator.

☐ Rizzoli, while it would never tamper with the interior, has, according to president Gianfranco Monacelli, begun to promote itself as a commercial enterprise for the first time since its 1964 founding (the store had tended to regard itself as a sort of Italian cultural outpost rather than a marketplace).

☐ Scribner's has rearranged its floor plan, enlarged its paperback and children's sections, and redone its entire ornamental façade (the triumph of architect Ernest Flagg in 1913) in real, expensive, and glowing gold leaf.

☐ Brentano's has latched onto some space just to the south of its Fifth Avenue entrance and has launched a complete redesign and expansion, to be executed by the same people who did Bergdorf's. For the first time, the store will have a real façade, and for it a new logo. Inside, the news is an art gallery, a place to sit and read, and an air-conditioned room for rare books.

After all this drastic reconditioning, one might think that Fifth Avenue would hasten to shrink back into its cocoon of discreet commercialism. But the paint and the plaster hadn't even dried when a new contender entered the ring.

This new challenge presents itself this coming month, when the first New York branch of the nationwide B. Dalton Bookseller chain opens at 666 Fifth Avenue. B. Dalton is, according to some industry sources, the largest wholesaler of books in America (others reserve the status for Waldenbooks), and when the chain opens on November 13 in the Tishman Building, in space formerly occupied by Stouffer's, it will be stiff competition for its bookish confreres. The store will be huge—25,000 square feet of selling space (Scribner's has 7,000)—and will be the only one of its Fifth Avenue circle to have a subway-level entrance.

Possibly heartened by the B&N success, Dalton too is courting the proletariat and appears to be aiming for a level somewhere between that of B&N and that of, say, Doubleday. It won't discount new books, but the vast space and the subway connection make the store a natural for variety and a big selection of bargains (projected inventory is 120,000 titles). "We are going to be the Barney's of bookstores," promises Richard Fontaine, the senior vice-president and merchandising director.

The Dalton store has been designed by Ken White, who designed Barnes & Noble uptown and downtown, as well as Rizzoli's non–Fifth Avenue stores and more than 560 college bookstores. White's image for the new store is Rome's Appian Way; to echo this, the store will feature bronze-colored-quarry-tile aisles separating carpeted galleries of varying heights and colors.

"I'm writing a book!" says White, an ebullient, talkative man who just loves to design bookstores. "And it's influenced the whole way I think about authors and books. I've created an author's plaza right here." He points to the model in front of him. "That's for me when my book gets to be a best-seller." On the model, the plaza is a sunken area with wide, carpeted steps to sit on while admiring the author.

"Barnes & Noble uptown is, in its way, a specialty store," says White, "and I think it's entirely successful. It has become a major lunchtime recreation center for a lot of people who wouldn't conceivably go into any of these other stores. It's a lowbrow store deliberately. If you look at it critically, it's very camp in its approach—all those supergraphics; the raw, unfinished wood; the park benches; no attempt to fancy up the street floor.

"Dalton, on the other hand, is going to be a class act. It will have a strong New York look—monotones, champagnes, a tawny look. And theatrical! Glass-sided escalators turning into a flying grand stair, floating bookcases suspended from the windows.

"We're going to have a really spectacular children's department, all aglow with Tivoli lights. I'd planned to do it the way all children's departments are done—big blocks of primary color, nursery-rhyme characters, and all. Then I thought I'd do some consumer research. I sat 25 kids down on the floor and asked them to choose among ten colors. The kids truly startled me. One favorite was a very sophisticated gray-blue. I asked why, and they said,'That's the color they use in *Star Wars*!' Not one of us designers is properly tuned in to kids today. They're into *Star Wars* and *Monty Python* while we're in the nursery.

"So now I've found a fourteen-year-old artist who's doing a series of cartoons which we interpret as representing kids' humor today. And we have the *Star Wars* fleet hanging from the ceiling. Kids are going to love it."

The question of competition along the book-lined street appears to be irrelevant. "Obviously Manhattan is the center of book publishing and book publicity in the country, and Fifth Avenue is the center of that," says Dalton's Fontaine.

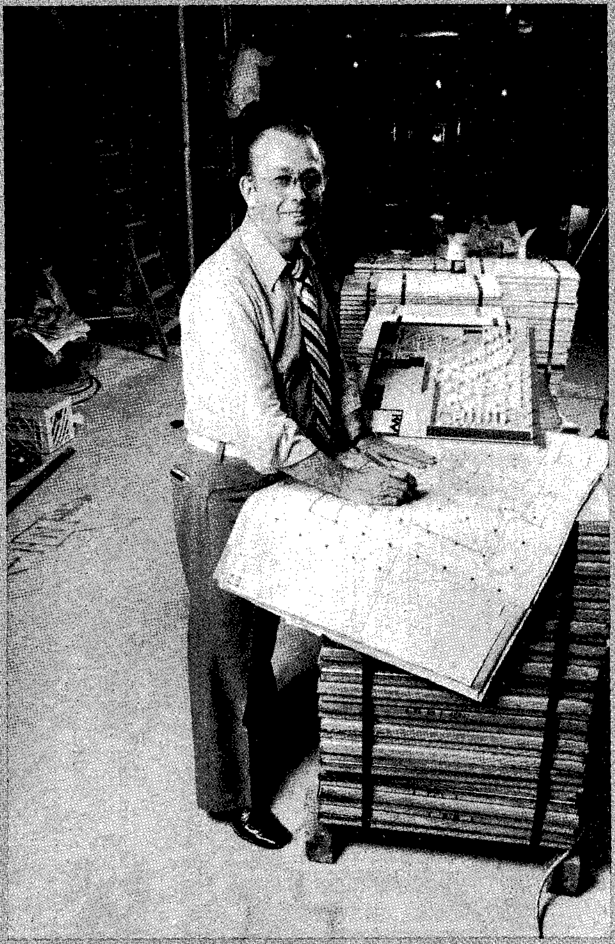
Cyd Rosenberg of the American Booksellers Association adds, "Fifth Avenue is the prime bookselling street in the country. Probably in the world."

Prime perhaps, but crowded too. Still, with all the dusting and cleaning, opening and expanding of the past year or so, all the stores appear well able to afford their new faces. Despite the usual moans from publishers that only a *few* books are doing well, the book business seems extraordinarily healthy. At the end of July, the Association of American Publishers found that trade sales (that is, sales of general-interest books, fiction and nonfiction) were up 16.9 percent over 1977. The AAP also reported that the number of

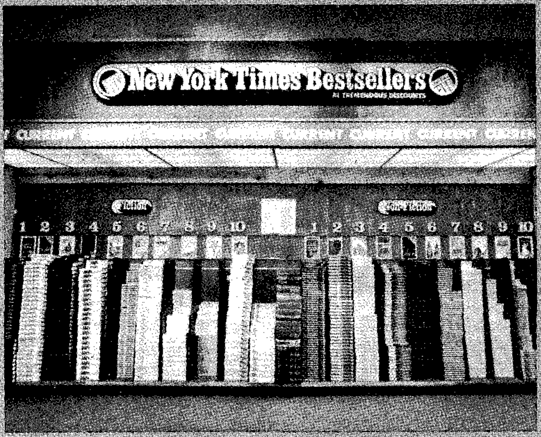
Collage: *Brentano's buyers show off their wares—remainder books, paperbacks, games and stationery, prints, gifts and sculpture, hardcovers, fine and rare books. It's still an emporium.*

New appointments: *Doubleday Book Shops president Edward G. Stoddard in the renovated 57th Street store.*

Old world: *Rizzoli president Gianfranco Monacelli at the entrance to the Italian-owned bookstore.*



Master builder: *Ken White, shown at the new B. Dalton site, says that Scribner's and Rizzoli are highbrow stores, that Doubleday and Brentano's are middlebrow, and that Barnes & Noble is deliberately lowbrow.*


New York Times Bestsellers
CURRENT CURRENT CURRENT CURRENT CURRENT CURRENT CURRENT
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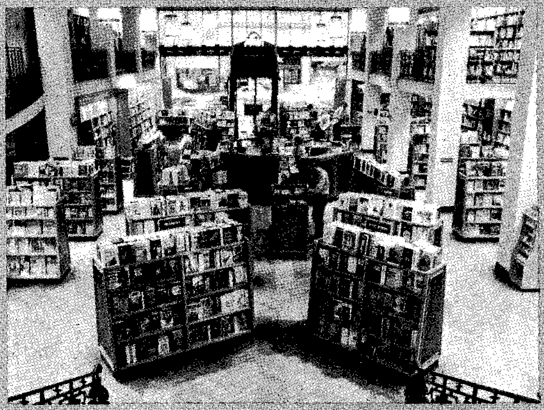
Supergraphics: *A Barnes & Noble feature is the best-seller corner with piles of the latest hits selling at discount prices. At present, it's the* Publishers Weekly *list.*



From the top of the stairs: *Sunlight pours into the beautiful vaulted main sales room of the Scribner's bookstore, a Fifth Avenue landmark, built in 1913.*

Photographed by Richard Pan

THE BOOK-STORE WAR

> "...Dalton's space makes the store right for variety. 'We're going to be the Barney's of bookstores'..."

books being published went up in 1978, which would appear to indicate that higher jacket prices are not the sole source of profit.

One might still question how the individual Fifth Avenue stores manage to support themselves in such style, especially when they must compete not only with one another but with other large, thriving stores in the midtown area.

The answer is cryptic, but encouraging. Barnes & Noble has been doing boffo business ever since it opened on August 9, 1977. But, right across the street, the elegant Scribner's reports that sales are up 30 percent—and *that* with no physical expansion, just a minor enlargement of its paperback selection. So much for harmful competition.

Who are the customers who apparently flock to the Fifth Avenue bookstores? Well, every store immediately credits Fifth Avenue strollers—New Yorker and tourist alike—with impulse buying. Rizzoli and the uptown Doubleday draw shoppers from the hotels that radiate from Grand Army Plaza. All the stores rely on local office buildings, with weekday lunch hours the busiest time. And this year, of course, the newspaper strike was good for the book business all over the city, and Fifth Avenue was no exception.

So it would seem that the simple answer is that the book business—and especially the Fifth Avenue book business—is booming. But while it may be simple for the booksellers, for you and me things have become more complicated. Now it is no longer a question of uptown, downtown, plain, or fancy. Now we have stores that admit to being highbrow or lowbrow, stores that are spending a fortune so their glowing faces will tempt the unsuspecting stroller, stores that last year met new, and ungloved, competition and came away from it not only unscathed but positively triumphant.

All this activity has been exciting for the consumer and invigorating for Fifth Avenue. With luck, B. Dalton will add still more vitality to the avenue. But where will it all end? Waldenbooks, Dalton's great rival, which is currently engaged in trade here only in Brooklyn, is looking for a Manhattan location too.

Surely there is room for them. Why, there are at least two blocks along Fifth Avenue above 45th Street that must surely be looking to house a full-line bookstore. ▬

On the Avenue: A Look at the Shops

Rizzoli, 712 Fifth Avenue, between 55th and 56th streets, 397-3700. Soigné, sophisticated, for those who are not embarrassed to call themselves the cultural elite. "We are booksellers, not merchandisers," says soigné, sophisticated president Gianfranco Monacelli. The staff speaks thirteen languages, among them Flemish, Amharic, Haitian, Greek, Arabic, Serbo-Croatian, and Bulgarian, and the emphasis is on foreign books. Good on English-language ballet and music books, with a prestigious display place for top-quality art and photography books. There's a print gallery, fine classical and popular records, and a periodical section carrying more than 100 foreign magazines and newspapers. No paperbacks except foreign ones and art books; no remainders. The store is beautiful to behold, although the clerks get sore feet from standing on marble all day.

Doubleday, 724 Fifth Avenue, near 57th Street, 397-0550; 673 Fifth Avenue, at 53rd Street, 953-4805. Together these stores (with Scribner's and Brentano's) are the major Fifth Avenue merchandisers, and Doubleday's open-till-midnight policy has endeared the stores to strollers. Both stores emphasize the performing arts, music, dance, and film, and the uptown store in particular has a good array of fiction, as well as good stocks on most current subjects. Trade paperbacks interspersed with hardcovers. Very good record department—pop, Broadway, and classical. An efficient, smooth operation with a go-go staff. Some remainders, no discounts.

Scribner's, 597 Fifth Avenue, between 48th and 49th streets, 486-4070. A stunning store that attracts customers who simply love to walk through it. "It took a lot of work to make this place look casual," says vice-president Jean Touroff. Preserves a "carriage trade" atmosphere; dowagers still telephone to say, "Send ten books to my summer place—you pick them out." Fine travel-book selection, good on juveniles and art books. Hand-bound leather volumes and, uniquely, a section devoted to standard authors in cloth-bound volumes—major works by authors from Jane Austen to Gore Vidal. No records. Some remainders and "unusual values."

Barnes & Noble, 600 Fifth Avenue, between 48th and 49th streets, 765-0590. To all competitors, *pacem,* but the store has a lot going for it, even for serious bibliophiles. It makes sense to buy best-sellers here: 20 to 35 percent discounts can add up. Even paperbacks are discounted. For browsers, the chief charm of the place may lie in the sheer oddity of many of the books bought in bulk, then offered at rock-bottom prices till the supply runs out. Good for remaindered cookbooks and art books, classical records. Stock changes daily, but serious book buyers should remember that the full selection of the big Barnes & Noble downtown store is available on order, often within a matter of hours; no discount on ordered books.

Brentano's, 586 Fifth Avenue, between 47th and 48th streets, 757-8600. August Brentano began selling books downtown 125 years ago and some of the original small-time charm of his "emporium" remains. Fine full-line bookstore, good with business books, fiction, and general titles; a new rare-books room, a collection of scholarly books for the layman, a children's department, and a new art-books section along with the art and print collection. The store is also the best inexpensive-gift store in the city, featuring games, jewelry, ceramics, glass, both original art and museum reproductions, stationery, and paper products.

Midtown is full of fine bookstores, both full-line stores and those that deal in rare or antiquarian books, foreign-language books (such as the Librairie de France and Libreria Hispanica, at 610 Fifth Avenue, between 49th and 50th streets, 581-8810), or specialties of one kind or another (such as the Zen Oriental Book Store, 521 Fifth Avenue, between 43rd and 44th streets, 697-0840; and the Drama Book Shop, 150 West 52nd Street, 582-1037). Two general bookstores just off Fifth Avenue are Harper & Row (which carries books of all publishers), at 10 East 53rd Street, 593-7000, and the Gotham Book Mart, 41 West 47th Street, 757-0367. The Gotham is a New York institution, a quirky, crowded shop full of unusual volumes. WISE MEN FISH HERE, indeed. **—Jordan Schaps and Alice K. Turner**

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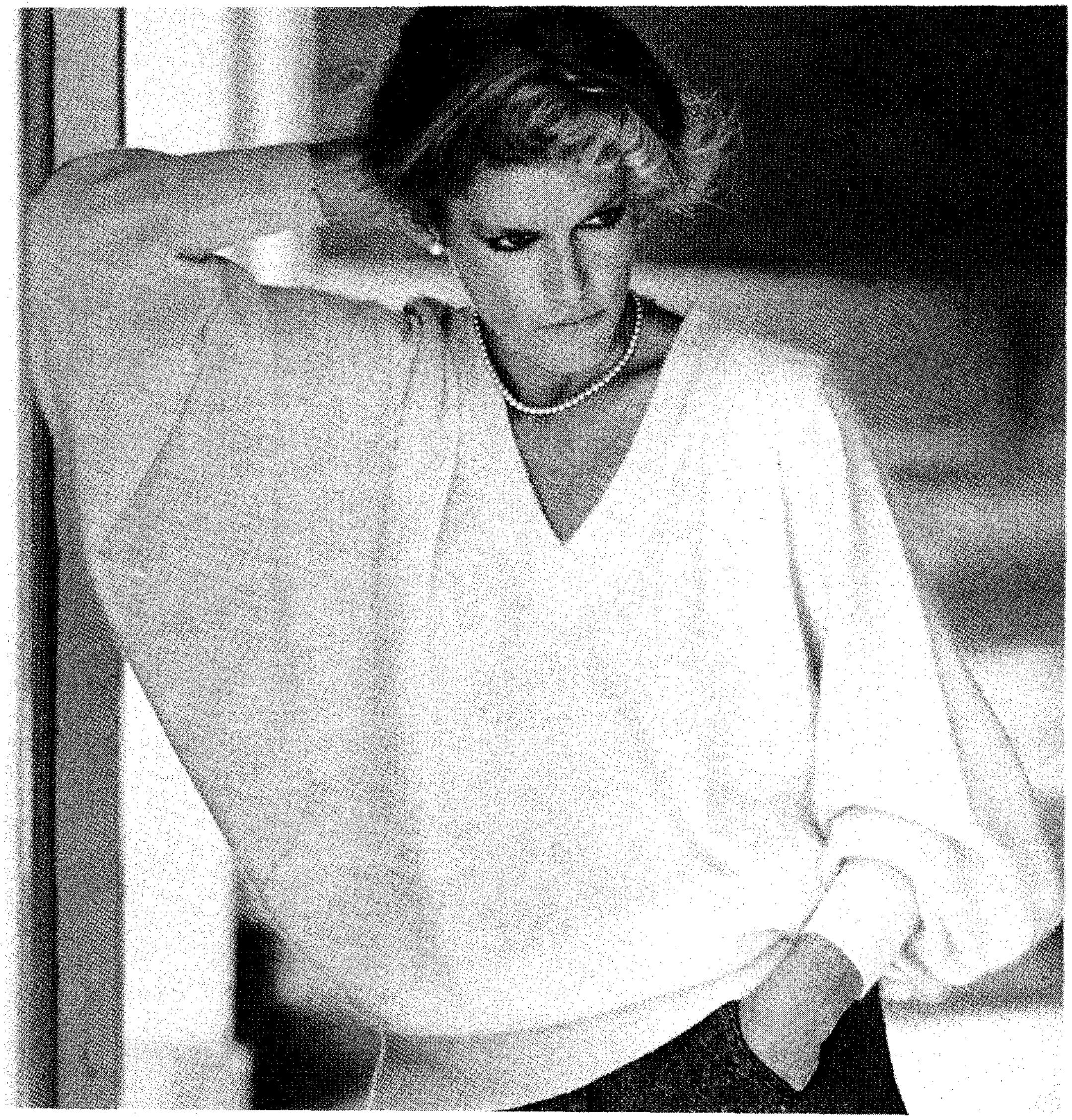

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Something Is Killing the Street Trees of New York

By Bruce Kelly

"...Many of the more than 300,000 sycamores lining our streets have lately succumbed to two fungus diseases; one is incurable..."

Sere and withered: *A leaf with holes, brown spots, and brown edges caused by the sycamore blight.*

The leaves have been falling early this year—and that's not good. New York's sycamores have been battered by a number of natural and man-made enemies over the past couple of years; the result is a blight which has been damaging and killing off the city's most common tree.

Of the 600,000 trees lining our streets, more than half are sycamores, also known as London planes. Their prevalence is a legacy of Robert Moses, who, as commissioner of parks from 1934 to 1960, planted sycamores to simplify maintenance. The sycamore has been a hardy species, but it has lately fallen victim to a pair of fungus diseases, one of which is incurable.

With lower and lower budget allocations for tree care (the Parks Department had 326 tree-maintenance men in 1953; now it has 142), the city has been hard-pressed to combat the spread of anthracnose, a disease which causes the leaves to curl up and eventually drop off. More serious yet is canker stain, a fungus that has no known cure. The bark rots and falls off in patches, eventually killing the tree. When the Parks Department men find a tree infected with canker stain, all they can do is cut it down before the disease spreads to other trees in the area.

The best way to halt the sycamore blight is by reporting any diseased trees to the Forestry Office of the Parks Department (593-8248 in Manhattan, 965-6531 in Brooklyn, 822-4574 in the Bronx, 520-5321 in Queens, and 442-7640 in Staten Island). The Parks Department cautions, however, that sycamore bark normally peels off as new bark grows, just as a snake sheds his skin; the only trees to worry about are those whose bark is rotting away.

About 10,000 trees of all kinds die in the city every year—that's the Parks Department estimate of all the trees it knows about—making the average life span of the street tree a pitiful seven years. Dog waste poisons many trees each year; the urine also eats holes in the bark that wood-eating insects then enter. Trees are strangled by the wires and stakes used to support them when they are first planted. They suffocate when people litter the area around the base of a tree, or walk on it constantly, compacting the soil and preventing air from reaching the roots.

In addition, the sodium lamp, which lights our streets, in effect keeps the trees awake all night, prolonging their growth into the autumn and making them more susceptible to winter kill. Hence the demise of the sycamore, Norway maple, zelkova, and other trees that might otherwise do well in our difficult environment.

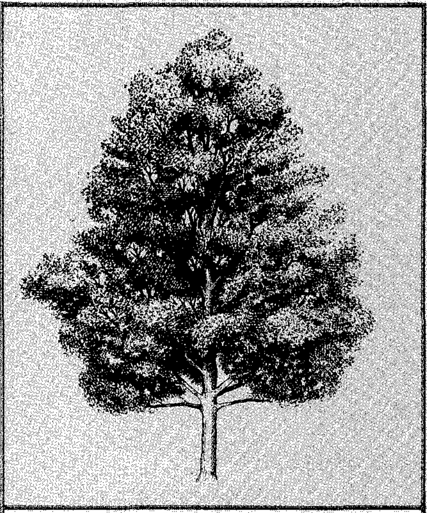
This neglect is destructive, not only to the trees, but to us as well. Aside from their beauty, trees reduce noise and trap dirt, smoke, and fumes. With a tree for every citizen, New York would have clean air. Fortunately, New Yorkers, long discouraged by the Parks Department from getting involved with tree planting and maintenance, now have a number of community organizations they can turn to for help with the trees on their block. The Council on the Environment of New York City (51 Chambers Street, New York 10007; 566-0990), the Green Guerrillas (P.O. Box 673, Canal Street Station, New York 10013), and the Magnolia Tree Earth Center (1512 Fulton Avenue, Brooklyn 11216; 756-2233) offer the Street Tree Pruning and Maintenance Curriculum, a program that qualifies its students to maintain their own trees. The Environmental Action Coalition (156 Fifth Avenue, New York 10010; 929-8481) provides lively and useful literature, as well as teaching units for community groups. The Federation of Citywide Block Associations (51 Chambers Street, New York 10007; 566-0253) will help you get a tree-planting program started, and the Parks Council (80 Central Park West, New York 10023; 799-6000) will order a tree for your street; its cost is tax-deductible.

The lesson of the sycamore blight for tree planters is "diversify" (a point made once before by the Dutch-elm disease, which wiped out most of the stately elms Frederick Law Olmsted planted along Ocean Parkway and Eastern Parkway in Brooklyn). Although the list of trees that can survive here is a short one, there are several hardy and lovely trees that have long been ignored. The ailanthus, although it's a soft tree and would require regular pruning, is remarkably persistent; it has even been found growing on the tops of light poles. The Japanese pagoda tree and the Bradford callery pear both have lovely flowers and grow quickly; the Bradford pear is also resistant to the damage caused by sodium lighting. The Osage orange, the fruit-and-flower-bearing Washington hawthorn, and the pollution-resistant hackberry are also good choices.

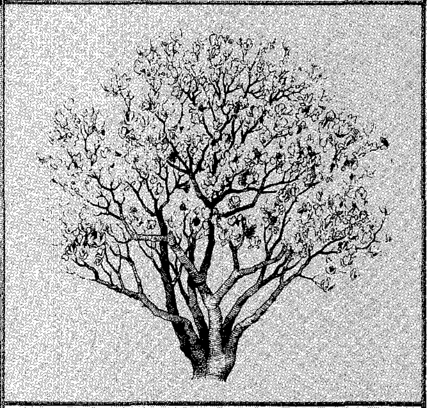
It's a good idea to employ a landscape architect for advice on the best choice of a tree for your block; plantings should harmonize with the architecture and history of the street.

In any case, it's up to New Yorkers to cultivate their own neighborhoods. With a little care and planning, we can turn the asphalt jungle into an urban forest.

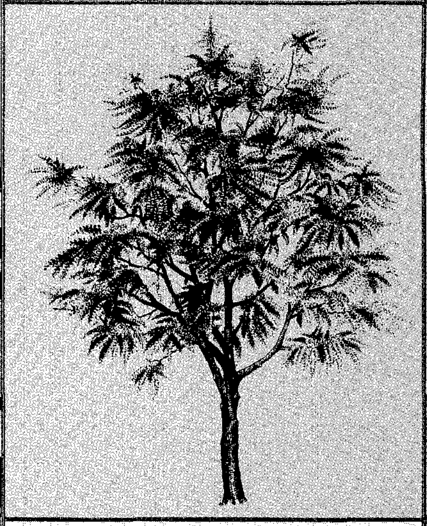
Photographed by Niki Ekstrom



SWEET GUM



SAUCER MAGNOLIA



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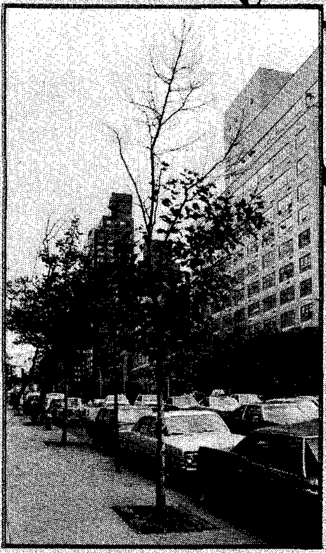


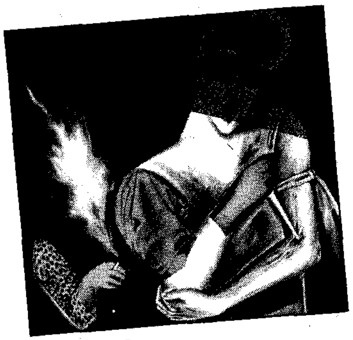
Topless trees: *On Park Avenue at 68th Street, trees that are "dying back"—the top leaves fall off well before the rest.*

Good replacements: *The sweet gum, which thrives on the humidity that killed many trees last year; the saucer magnolia, which is tolerant of air pollution; and the ailanthus, which will grow almost anywhere. All are good candidates for street planting.* ■

Illustrated by Laszlo Kubinyi, from "The Greening of Boston," courtesy of the city of Boston

Sid Vicious and Nauseating Nancy: A Love Story

By Ron Rosenbaum



". . . It's appropriate that Sex Pistol Sid should use a pen, the primal fountain of hype, as a hypodermic for heroin. . ."

There's a story about the time Sid Vicious tried to inject heroin into his forearm with a ball-point pen. Sid chose the pen for its utilitarian rather than its metaphoric value (he couldn't find a proper needle and was apparently too desperate for the drug to take the time to look), but it's peculiarly appropriate that Sex Pistol Sid should use a pen, the primal fountain of hype, as a hypodermic for his heroin habit.

There is something in that image that illuminates the linkage of addictions—to fame, love, and heroin—in a chain of circumstances that concluded with Sid's longtime love, "Nauseating Nancy," bleeding to death from a stab wound in a room at the Chelsea Hotel.

The ball-point-pen fix reportedly took place last January during the frenzy of the heavily hyped but almost deliberately hidden concert tour of the United States by the Sex Pistols, the Bizarro Beatles of British punk rock. It was a tour which many had predicted would establish the Sex Pistols as the biggest rock-'n'-roll phenomenon in the world, a demonic second coming of the Beatles.

Bass-guitar man Sid had prepared for the tour with the best intentions. He'd begun actually learning how to play his guitar and he'd finally kicked his habit.

Well, almost. He'd kept himself clean until pre-tour farewell night with Nancy Spungen, his American-born girl friend. According to Sid, it is said, Nancy, a longtime junk user who may have hooked Sid on heroin in the first place, suggested the two of them shoot up just once for old times' sake, a romantic gesture before parting.

By the time Sid arrived in Atlanta for the first Sex Pistols concert, he apparently was heavy into his habit again. In one instance, lacking a needle, Sid reportedly took apart a ball-point pen, frantically flushing the ink out of the inner tube, filing down the point with a knife, cooking up some junk to fill the tube, tying off his arm, and making a stab at a forearm vein.

No luck. The ball-point was too blunt. It could tear the skin but lacked the precision to puncture and deliver the heroin without spilling it out uselessly in the bloody laceration.

But Sid, the story goes, had an inspiration. He used a safety pin. Safety pins had, after all, been Sid's trademark. It was Sid who started the London punk fashion of piercing the lips, cheek, and nose with safety pins, symbolic self-mutilation, a prime element in the imagemaking the Sex Pistols used to hype themselves.

Sid himself never really pierced his cheeks with safety pins; he just made it look that way. But in this extremity, Sid was ready to go beyond symbolism. He took one of his safety pins, made a neat little pinhole in that forearm vein, and then sought to stick the smack-filled, filed-down ball-point pen into the opening. The trouble was that Sid's hands were shaking so badly by this time that he couldn't get the ball-point pen to hit that safety-pin hole. He kept jabbing and missing with the pen point, ultimately tearing a bloody four-inch trench in his arm.

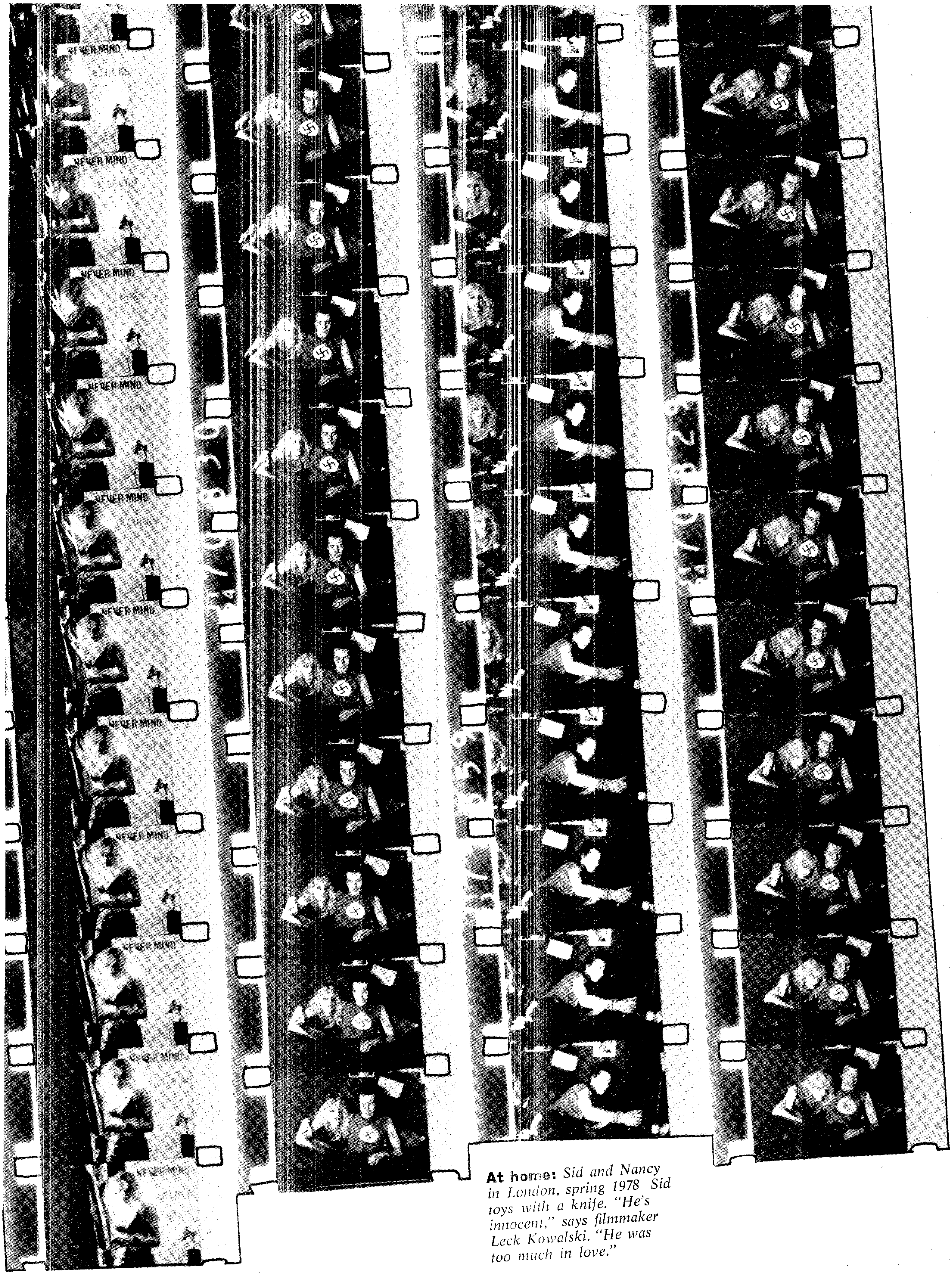
Sudden and massive self-injections—whether they be of heroin or hype—are not uncommon in the rock-'n'-roll life. Nor are the scars on the skin and the psyche that accompany them. Rock-'n'-roll history is littered with the bodies of rock stars who have died through an overdose of one or the other or both—Brian Jones, Jimi Hendrix, Janis Joplin, most recently Keith Moon.

The lesson of history is that rock stars tend to kill themselves, not other people. In fact, until October 12, it was impossible to find a single instance of a rock star charged with murder. On the afternoon of that day, detectives from the Third Homicide Zone took Sid Vicious into custody and charged him with stabbing his girl friend to death with a five-inch hunting knife. Sid has pleaded not guilty. According to his manager, "He's gonna come out like a matador and fight this and win it."

What did happen in Room 100 that morning? What kind of addictive relationship between these punk lovers led them to this end?

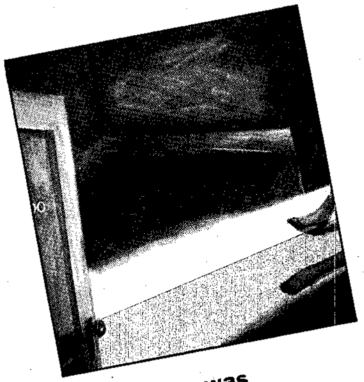
In a peculiar, sordid way the story of Nancy Spungen and Sid Vicious is an old-fashioned love story. There's an element of those doomed romances of late-fifties, early-sixties rock: "Teen Angel," "Leader of the Pack," and the like. Sid Vicious was a big fan of such early heroes of fifties rock as Eddie Cochran and Elvis. And in the late-seventies whirl of groupies and group gropes, Sid and Nancy clung fiercely to each other with the single-minded fervor of an old-fashioned fifties rock-'n'-roll romance, defiantly resisting—just like in the old songs—the many people who wanted to break them apart. However strained the comparison may seem, more than one intimate

Illustrations by Gina Freschet



At home: *Sid and Nancy in London, spring 1978. Sid toys with a knife. "He's innocent," says filmmaker Leck Kowalski. "He was too much in love."*

Filmstrips from an unreleased film by Leck Kowalski



"... Why was there blood on the bed and in the bathroom where the body was found propped under the sink?..."

described Sid and Nancy as the Romeo and Juliet of punk rock.

When she first heard of the Sex Pistols, Nancy had been on the New York rock scene long enough to make the transition from groupie to supergroupie. As one rock-club figure explained the distinction, "A groupie is someone who will fuck a rock star and disappear the next morning. A supergroupie is someone who picks out an up-and-coming rocker before he's a star, becomes his girl friend, supports him until he makes it, then enjoys the rewards. Sort of like an A&R man scouting talent for record companies."

Back in 1975 when Nancy dropped out of college and came to New York, she picked up a job as a topless go-go dancer to support herself and began hanging out with the crowd around the New York Dolls and the Heartbreakers, key transition groups between glitter and punk. She was said to be aggressive and energetic and early on scored some big coups—nights with David Bowie and Iggy Pop. She began to get a reputation for being too aggressive with other girls' boyfriends. Nasty graffiti about her began to appear in the rest rooms of Max's and CBGB's. But she was riding high. She'd come back to Max's from a night at her go-go bar flushed with the thrill of being the center of attention, a star herself, dancing to rock music. She'd buy everyone champagne with the bills men had stuffed into her bikini bottom.

But the rock-club scene in New York was still in transition. She was looking for something more. She was eighteen years old when she began reading about the Sex Pistols and the furor they were stirring in England. She decided she had to get to London and into the excitement of that scene.

Do you remember back in 1963 when the first reports about the Beatles began to appear over here? How wild and shaggy and strange and, yes, offensive they seemed? How the sensibilities of the English public were outraged? Of course the Beatles seem tame now, and perhaps the Sex Pistols in their brief moment of media glory were no more threatening, but to many English and American observers the Sex Pistols had the intensity and sound that portended an equally momentous future.

Nancy sacrificed a lot to make the trip to London. Three times, she said, she'd tried to kick her heroin habit to save enough money for plane fare. Finally she gave up trying to kick and raised the money by other means. The heroin habit she brought over was one she said she'd picked up very early, back when she was thirteen or fourteen and rebelling against what she called the boring, pampered life her parents had given her.

Nancy arrived in London on a March morning in 1977, and by that night she was in bed with Sid Vicious. By the next morning he was under her spell. Actually she wasn't really after Sid at first. Her first choice was Johnny Rotten, the lead singer and songwriter for the Pistols, whose snarling demeanor and decaying teeth had made him a defiant cult figure among hordes of working-class teenagers.

As soon as she got off the plane, Nancy went right to the King's Road boutique operated by Malcolm McLaren, the Sex Pistols' manager and chief media manipulator. She and McLaren had mutual friends from the days when he lived in New York and designed costumes for the New York Dolls. Nancy told McLaren she wanted to meet Johnny Rotten.

She found him that night in a Soho punk club called Louise's. Sid was there drinking with Rotten, but Nancy didn't pay him much attention at first. He was a new addition to the Sex Pistols; he barely knew how to play his bass guitar and hadn't developed the fame or fanatical following of his childhood friend Rotten.

Nancy tried to make it with Rotten that night but it didn't work out.

It did with Sid. "Sid was almost a virgin then," recalled one intimate. "He spent all his time fighting and hanging around the streets and all he'd talk about was fighting. He once said he hated sex, described it as two minutes and 50 seconds of squelching sounds and then you forget it. But after he hooked up with Nancy, all he could talk about was sex."

But there was more to it than that. People in the punk world don't hesitate to use the words "love" and "fifties romance" to describe the relationship between Sid and Nancy. "You have to forget about his name, which was a joke anyway, and think of Sid as a romantic," said one. "The first time Sid was asked to join the Sex Pistols he didn't because he was trying to form his own group, which he was going to call the Flowers of Romance. See what I mean? He'd wanted to be a flower of romance more than a sex pistol."

"Sid was an incredible romantic," manager McLaren says. "He dived into everything totally and it was like that when he fell in love with Nancy."

Unfortunately it was also like that when he fell in love with heroin. Some who knew them claimed that it was Nancy who got Sid hooked the first time. His friend overheard them bickering about who got strung out first, with Sid indignantly claiming he'd been a junkie long before he'd met Nancy.

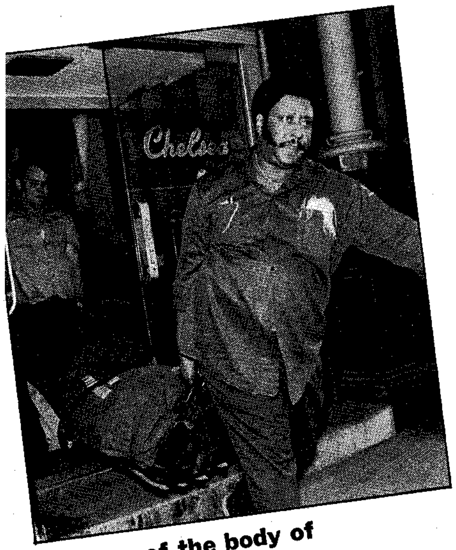
"But that could be Sid indulging in that junkie romanticism, you know, of the fifties. They were both into that romantic glamour of being junkies," said the friend.

Certainly they both got deeper into junk together than Sid had ever been before Nancy. They began to keep themselves withdrawn from the company of the rest of the band. Friends, manager, and some band members began to try to keep them apart. Manager McLaren confessed to going as far as executing a kidnap attempt to spirit Nancy away from Sid. A friend lured Nancy into a car, handed her a one-way ticket to the United States, and began speeding toward Heathrow Airport. Nancy aborted the plot by screaming her lungs out as the car passed through a quiet neighborhood, forcing her would-be abductor to stop.

These same forces prevented Nancy from accompanying Sid on what was to be the Sex Pistols' frenzied and bizarre tour of the United States, a triumphal return she had hoped to share with Sid. She did, however, according to several sources, manage to get Sid hooked on heroin again after he had gone clean just before the tour departed.

With him strung out again, the tour became a nightmare and a triumph for Sid. Onstage he acted like a true believer in the Sex Pistols' anarchic mystique, taking a smash to the face with a bottle from a fan in the Longhorn Ballroom in Dallas, smearing himself with his own blood, stalking around the stage mesmerizing the audience with his manic presence. Offstage, Sid found himself under constant surveillance from record-company security men who kept him virtual prisoner on the tour bus for the hours and hours of driving they did through the South.

Once he slipped his guard and stalked the corridors of a Memphis



Autopsy of the body of Nancy Spungen revealed: *"Old and fresh bruises."*

Holiday Inn motel searching for smack, only to be captured shortly thereafter. They began punching him. Sid whipped off his metal-studded belt and whomped them across the face until they were as bloody as he was.

There's a dramatic two-hour interview with Sid and Nancy in London about this time made by filmmaker Leck Kowalski. Sid, in a red swastika-printed T-shirt, and Nancy, in a black rubber two-piece suit, are lying in bed, both downed-out on something heavy. Sid can barely croak out a single word. Nancy keeps harping on him to "wake up . . . don't be a fuck-up . . . answer the question," while she interprets his grunts and rattles on about the conspiracy of the rest of the world to bad-mouth her, put down Sid, rip them off, and beat them up. Sid occasionally responds to her nagging by trying desultorily to burn her with a lighted cigarette; occasionally he drifts away entirely to play with a knife. Nancy offers to do a porn film for £100.

Nonetheless, Nancy is still romantic about their relationship. "Sid and Nancy," she says, sighing like a fifties teenager over her dream date. "I've been with Sid ever since the first day we met," she says. "We were partners in crime, we helped each other out. Sid would have died fifteen deaths if I hadn't been around."

Sid and Nancy were getting restless in London. The ferment was now in New York. They wanted to be part of it. They talked about getting married. They made plans to visit her parents in Philadelphia. Nancy would become Sid's manager and take charge of his great future. They arrived in New York in late August and rented a room at the Chelsea Hotel.

They were not exactly treated like the new John and Yoko. Many on the American punk scene were resentful of the whole Sex Pistols hype. "The Sex Pistols killed punk in New York," one declared. "Just for instance, a week after the Sex Pistols arrived, the Dead Boys got haircuts to look like them. People who had been playing good music went into theatrics; the thing became a freak circus."

And Sid had to compete with the aura his adopted name and career as a Sex Pistol had given him. People came to his first gig in New York (at Max's in September) expecting to see a savage animal raving and drooling. When they saw a downed-out 21-year-old kid doing "My Way," there was a lot of negative overreaction.

Nor was Nancy making much progress building his career.

Sid had problems booking any future tours because he couldn't go more than a day's travel from his methadone clinic without going into severe withdrawal. Increasingly, their life together centered on the problem of getting up in time to make it to the methadone center before it closed. When they missed they'd spend the day scoring Tuinals on 14th Street or scouring the Chelsea neighborhood for smack.

Still they clung to each other. Nancy went around calling herself Mrs. Sid Vicious. They spent almost a week with her parents in the Main Line (yes) of Philadelphia and came back talking of marriage.

But they also talked about death and the horror of growing old. She was quoted as saying she wanted to "die before I get a single wrinkle." People noticed a change in her. "When she first arrived on the scene, she was all party, party. This time when they came back from London she was very down, talked about being depressed, falling down, passing out during Sid's gig."

Sid's behavior was getting more and more erratic during their last days together. He'd get into fights at methadone centers, getting himself beaten up and robbed by gangs. His plans for a new backup band fell through when his first choice for lead guitarist turned him down. He kept saying he wanted to kick smack and methadone, but there weren't many hopeful signs of that happening.

How did it end? Defenders of Sid tend to support the suicide-pact theory: The two planned to kill themselves, but Sid nodded out before he could get around to stabbing himself, waking up horrified at what he'd allowed Nancy to do to herself. In support of this, they cite a late-night visit Sid and Nancy paid to "Neon Leon," a fellow musician down the hall in the Chelsea. They presented him with Sid's prized leather jacket and a collection of Sex Pistols clippings, a gesture some have interpreted as a kind of final bequest. In a Soho *News* interview, Neon Leon, who has since disappeared, said they had also displayed to him a five-inch knife Nancy had bought Sid that day. The chief medical examiner's autopsy reported that the stab wound in Nancy's belly had been made with a five-inch knife.

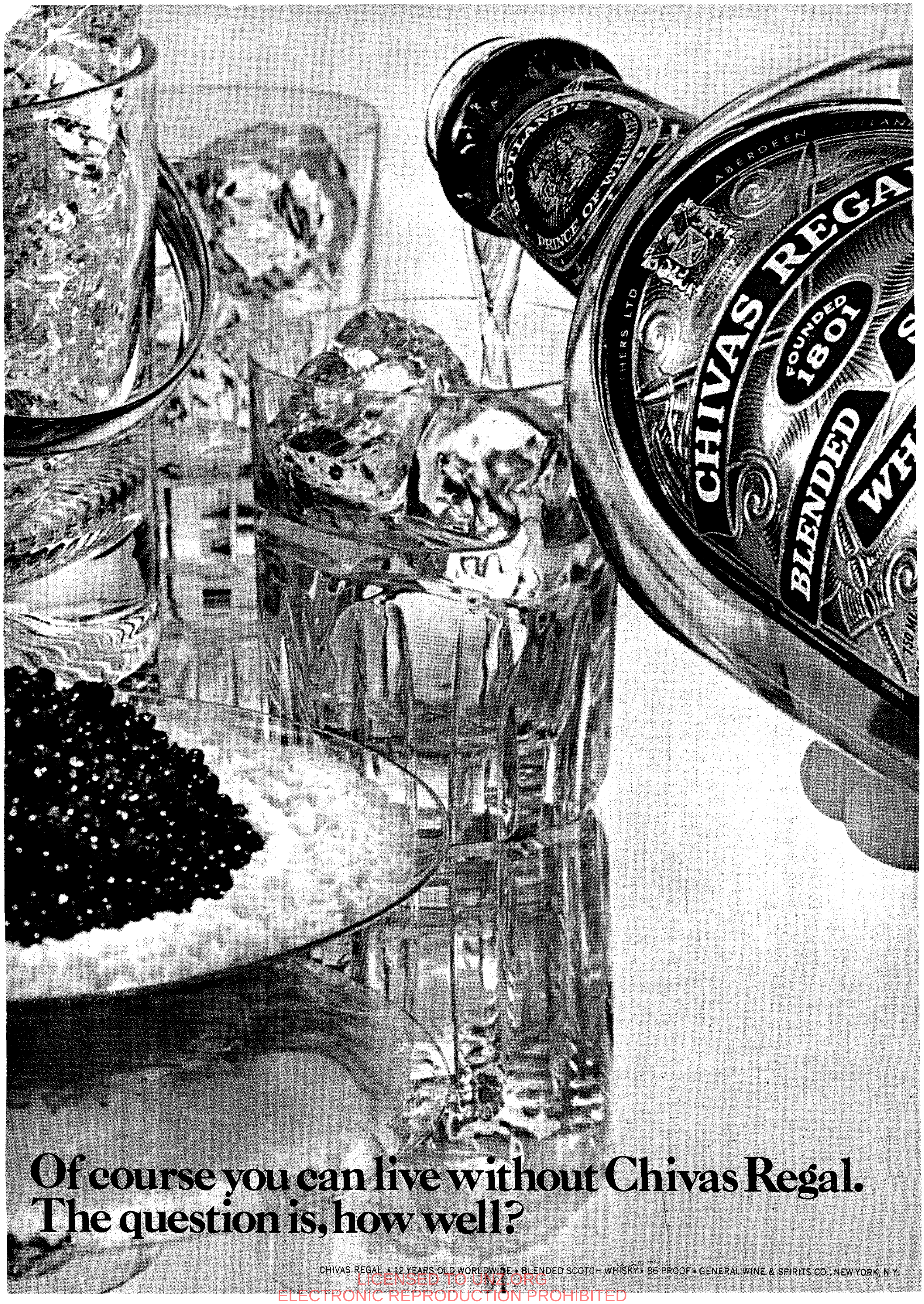
Other defenders of Sid promote a shadowy third-party involvement in Nancy's death. One cites their chief intermediary to smack dealers, with whom Nancy had a loud public argument in Max's not long before her death. Others suggest the possibility of an intruder's trying to rip off the bags of money Nancy was seen carrying or the drugs they might have been expected to possess. Who was the outside caller who told the hotel switchboard about somebody hurt in Room 100? Still others suggest the possibility of an accident—Sid and Nancy playing at violence as they were wont to do. (The doctor who did the autopsy reported "old and fresh bruises all over her body.") Could the stabbing have been some stupid accident with Sid and Nancy nodding off without knowing only one of them would wake up? Why was there blood on the bed and in the bathroom where the body was found propped beneath the lip of the sink?

Homicide detectives will say very little about what convinced them to charge Sid with murder. When they arrived at Room 100 in the Chelsea, they found Sid standing in the hall outside. He reportedly told them he woke up to find Nancy dead and assumed she had committed suicide while he was asleep. After five hours' investigation, Detective Thomas and Sergeant Kilroy of the Third Homicide decided not to believe that story and charged Sid with second-degree murder. Sid's ex-manager, Malcolm McLaren, flew into town, charged the police with a railroad job, and offered TV stations clips of Sid from his soon-to-be released movie. Sid went into seizures of methadone withdrawal in his detention cell, was hospitalized and put on a methadone phase-out dose. McLaren helped raise $50,000 bail to get Sid released and disappeared with him "into seclusion."

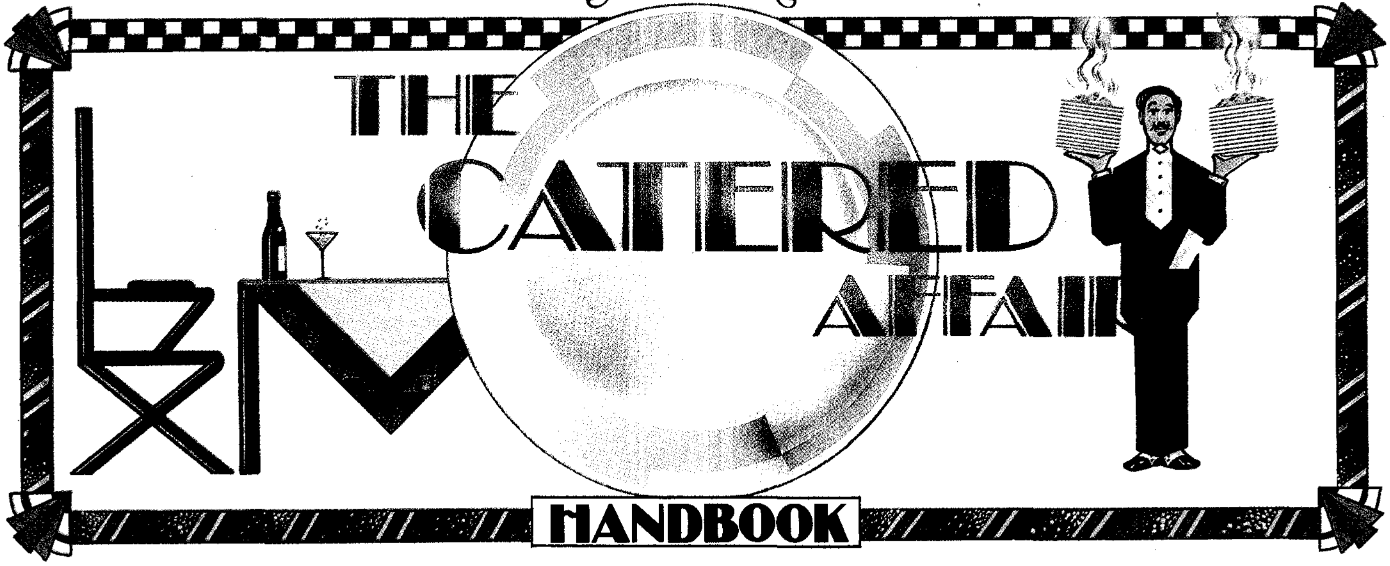
According to McLaren, when Sid emerged from Riker's Island he had two specific requests:

"First, he said, 'Where's my fucking leather jacket?' " reports McLaren. Then, in the car on the way to seclusion, Sid asked if he could call Nancy's parents and tell them how bad he felt. ■

Photograph by Allan Tannenbaum


Of course you can live without Chivas Regal.
The question is, how well?
CHIVAS REGAL • 12 YEARS OLD WORLDWIDE • BLENDED SCOTCH WHISKY • 86 PROOF • GENERAL WINE & SPIRITS CO., NEW YORK, N.Y.
CHIVAS REGAL
FOUNDED 1801
BLENDED
ABERDEEN
SCOTLAND'S PRINCE OF WHISKIES

NEW YORK



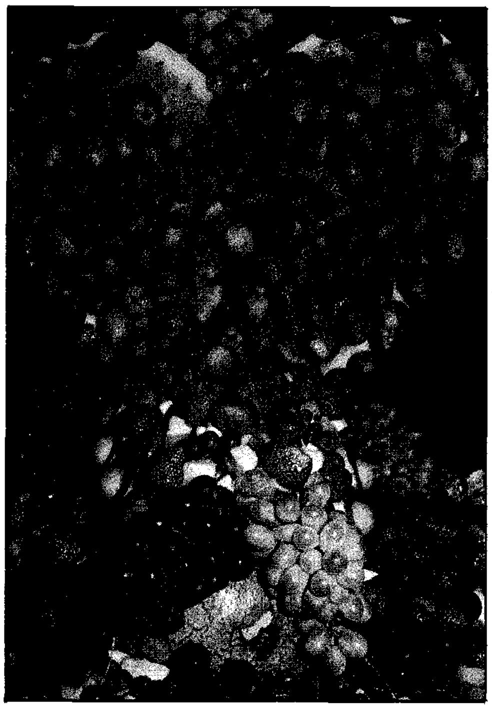
FORTY-TWO COMMENDABLE COOKS WHO WILL COME TO THE AID OF YOUR PARTY

By Paula Wolfert

Back in January I began telephoning caterers—famous ones, smaller firms, and itinerant chefs recommended by friends. I explained to them all the rules of the game: I was updating *New York*'s 1971 catering handbook; I wanted to see them in action, taste their food, conduct an interview, and review them. The date was up to them—they could wait until they had an engagement that would display them at their best. Since they would be inviting me, they would be able to show me their finest work.

Alas, despite the fact that there are many impressive caterers in New York, it is the incompetence of so many others that sticks most in my mind. Some had evidently gone into the trade with no more than a Cuisinart, a newfound love of fresh vegetables, and a copy of Julia Child. So many were so totally amateurish that I found myself, not infrequently, wanting to pitch in and help, if only to spare their clients pain. A couple of times I did come out of my closet, once to demonstrate how to cut a quiche, another time to teach the piping-out of pastry cream. Such acts may be unforgivable in a critic, but I couldn't help myself: I must be a caterer at heart.

When they are good, though, New York caterers are very good indeed. But not all excel at everything. Some are marvelous with desserts, though their main-course entrées are a little less sublime. Others do wonderful hors d'oeuvre; still others offer beautiful service; and there are those who bungle service yet offer delicious food. I've gone into this in some detail in the following reviews, specifying strengths and weaknesses, and also giving something


Lonely heart: *One of four strawberry desserts at a party for the film* Sergeant Pepper.

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Photograph by Timothy Greenfield-Sanders; logo design by J. M. Troillard

of an impression of the personalities of the caterers.

There is not much question in my mind that Glorious Food and Donald Bruce White are the best all-around caterers in New York. Their flawless professionalism has made them famous, but that does not necessarily mean everyone else is second best. It all depends on how you want to entertain. In my opinion, some of the best small-to-medium-scale catering today is performed by itinerant chefs, ethnic cooks, or specialists in French cuisine who will come to your house and turn out a magnificent dinner for your guests. I wouldn't use these chefs to cater a stand-up reception for 400, but then I wouldn't use Glorious Food or Donald Bruce White for a Russian Easter party for 20.

Entertaining styles have changed since we did our first catering handbook. Classic sit-down dinners of beef Wellington and vichyssoise have given way, in large part, to buffets, where presentation is as important as taste, where the food is given a certain "look" so it will make a "statement" to the guests. You'll still find lots of cold salmon with green sauce on the catered-party circuit, and cold lemon soufflé is virtually ubiquitous. Brie is still king of cheeses but is beginning to give way to St. André and Explorateur. I didn't find many crêpes, but quiches are everywhere, some classic, others original, others bizarre, still others bought directly from Bonté. The latest thing is crudités—lovingly selected fresh vegetables served with dips. I've seen crudités displayed every which way: in Lucite boxes, in top hats, even in a baby carriage. There's also a good deal of striving for effect with canapés—playing off textures and unexpected combinations that are sometimes wonderful, other times merely coy.

Below, a few pointers for dealing with caterers:

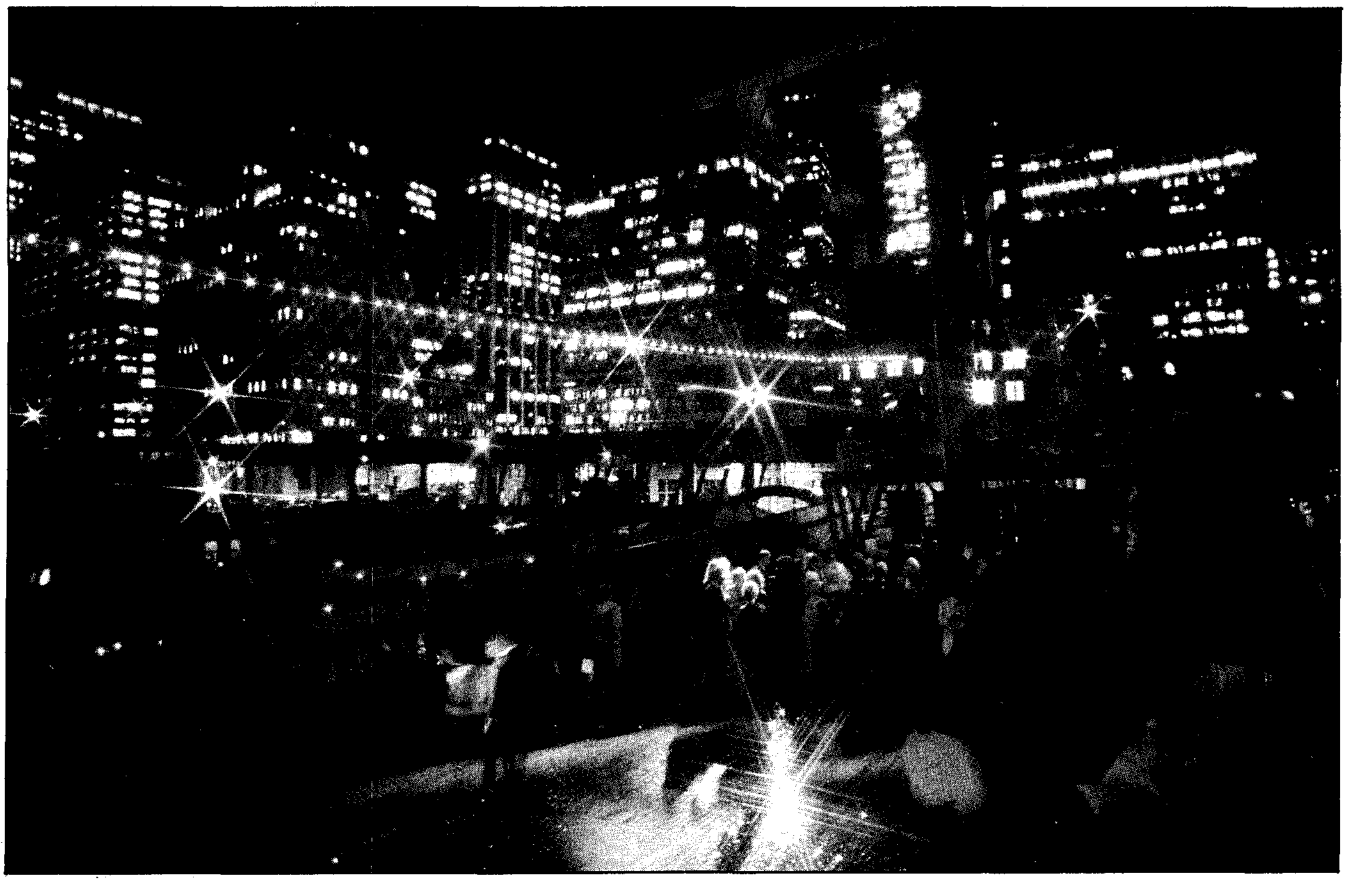
Ask for references. There are some scoundrels in this business—people who will promise you the world, take a big deposit, then leave you high and dry. I believe in all the caterers reviewed in this handbook, even the ones whose food I did not especially like. But I urge you to take elementary precautions. The Better Business Bureau (533-7500), for instance, will be glad to check its files to see whether your caterer has inspired a great number of complaints. (All of the caterers in this handbook have been checked out with the bureau.) In this business, it's well to remember the slogan "Buyer beware."

Prices. Almost all the reviews contain an indication of prices, but you should know that there will have to be negotiations between you and the caterer—adjustments made according to how many guests you are having, the food you serve, and (with some caterers) the time of year. A rule of thumb: A modest cocktail party with some hot and cold canapés, but not counting liquor and help, should run about $8 per person for groups of between 50 and 100, about $7 for groups of over 200, and $5 to $6 for 1,000 or more. A truly modest conventional sit-down dinner party (soup, capon with cream sauce, salad, chocolate mousse) should cost about $18 per person for from 25 to 50 guests, again not counting wine, rentals, and help. Most of the caterers listed provide a good deal more than this, and most of them charge more, too.

Contracts. Make sure you get one, usually in the form of a letter of agreement, in which everything (menu, equipment, waiters, gratuities, etc.) is spelled out.

Deposits. All caterers ask for a non-refundable 15 percent to 50 percent deposit, and most expect final payment before they leave your home.

Wine and booze. Very few caterers have liquor licenses, so you will have to buy your own liquor. They know the



Glittery night: *Manhattan sparkles as a backdrop for a 900-guest Yves Saint Laurent party aboard the* Peking. *Here . . .*

Photographed by Paul Elson

consumption formulas, however; ask them for advice.

Checking out the premises. A caterer who doesn't insist on coming around to look at your home in advance probably doesn't care very much about his work.

Waiters. There are a number of agencies supplying the handsome moonlighting actors and models you see at well-catered affairs. But even when you see the same faces at different parties, you'll find that the quality of their teamwork will vary, depending on which caterer is in charge. Handling waiters is an art and has to do with discipline imposed from the top. We have listed waiters' per-evening prices; tipping, we were told, is hoped for.

Rentals. Some caterers include tableware in the price they quote for a catered affair, or these items can cost an extra $2 to $8.50 per person. The caterers listed here quoted us their prices for tablecloths, napkins, glassware, china, and silver; where a range of prices is given, the upper figure may include tables and chairs or may simply reflect a higher quality of glassware and china.

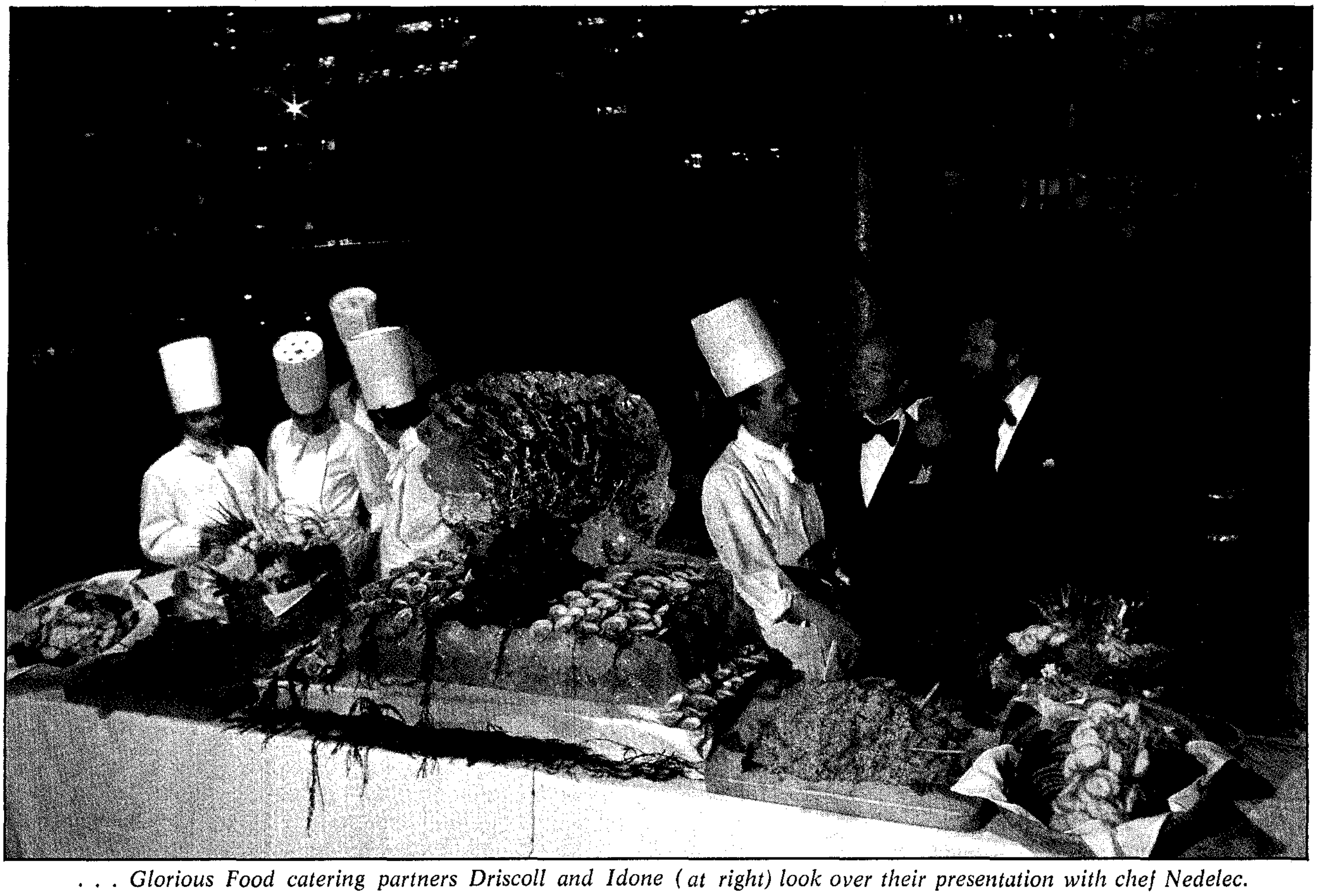
Who owns the leftovers? You're paying, say, $12 per guest, and after everyone has gone home there's a big pile of canapés left. You think you own them, right? Wrong! Or rather, it depends upon the caterer and what has been arranged. Some will leave them for you; others will pack them up, for their own consumption or for resale, faster than you can blink an eye. If this sort of thing matters to you, you should be sure to discuss it in advance. A fine line can be drawn. I saw one caterer bring in four beef fillets, cook and serve three, and take the fourth home. She was right—she had brought the fourth "just in case." Another time I saw an itinerant French chef pick apart a lobster, use tail meat in a mounted-lobster dish, and pack away the succulent meat from the claws. He admitted quite freely (oh, those parsimonious French!) that he was taking the claw meat home to eat himself. Not a crime, of course, but it seemed unethical to me.

The sumptuous salmon trick, and the no-knife variation. The caterer displays a beautiful salmon (or ham, or whatever) just ever so slightly cut into. There's a platter of salmon sandwiches, containing a much cheaper quality of fish, nicely displayed nearby. Your guests eat the sandwiches and are fooled by the illusion. The caterer takes his beautiful salmon to the next party, and the next. . . .

The no-knife variation is even more cunning and can be played in collusion with the host. There's a huge, beautiful loaf or pâté or whatever sitting on a platter, a few thin tranches lying on their sides, and no knife with which to cut off any more. People eat what there is, and, out of politeness, leave the last slice alone. Both the host and the caterer get credit for lavish hospitality ("Imagine, ordering a huge pâté like that for only ten guests . . .") and the caterer has his pâté to sell to someone else.

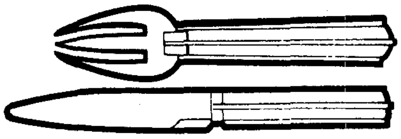
A party consultant. Finally, if all of this sounds like a kind of hell, you might consider calling in a professional party consultant. A good one is Lore Moser (40 West 67th Street, 873-8184), who, after many years as banquet and catering manager at Tavern on the Green, is now in business for herself. Ms. Moser will arrange everything for you —concept, caterer, location, equipment, etc.—at no extra cost, taking her fee in the form of a retainer from the catering firm involved.

What about the caterers not listed here? Obviously, I couldn't get to all of the hundreds of caterers around town. If someone you're thinking of using is not listed, it probably means I didn't get to him. On the other hand, it could mean I got to him and was appalled.



. . . Glorious Food catering partners Driscoll and Idone (at right) look over their presentation with chef Nedelec.

THE ESTABLISHMENT



These twelve caterers, some highly fashionable, others old-line and dowdy, have reputations that are secure. They are not, however, all equally good, or even necessarily the best in town.

* * *

Jean-Pierre Briand
440 East 56th Street
New York, New York 10022
(753-2872 or 203 637-0228)

J.-P. Briand is a fine self-taught chef who has been catering parties in New York for sixteen years. A short, middle-aged Frenchman with sharp, dark eyes, he exudes Gallic irony and Gallic pride. He will cater for as few as 28, but he likes to do dinners for 50 and up. At 300 he draws the line. "At that point," he says, "the food becomes industrial."

Mr. Briand makes all his own charcuterie. Among his specialties are rillettes, saucisson, and terrine of rabbit. I watched him cater a cocktail party for 50 on the West Side. All his food was first-rate—perfectly seasoned and delicious. Among his hors d'oeuvre: tiny bouchées filled with seafood; finger rolls of foie gras; and artichoke bottoms stuffed with creamed herb-seasoned egg.

Mr. Briand is versatile. He can do "near kosher" weddings and bar mitzvahs as well as formal sit-down dinner parties and buffets. His price for a cocktail party for a minimum of 50 runs $9 to $12 per person plus staff costs and rentals. French-service dinners for twenty and up run $24 and up per guest, excluding staff and rentals. Buffets run $18 to $22, excluding waiters ($45 each for a lunch; $60 each for a dinner) and rentals ($5 per guest).

* * *

Cleo's La Cuisine
1607 Springfield Avenue
Maplewood, New Jersey 07040
(201 761-4630)

You're pretty stone-hearted if you don't fall in love with Cleo Johns. A middle-aged black woman originally from North Carolina, she radiates a no-nonsense warmth that touches all who come within her sphere. She owns a restaurant and has been catering for 25 years, during which time her impressive reputation has spread by word of mouth. She is one of the top professionals in the business.

Her specialty is the non-kosher bar mitzvah, but she does weddings and other receptions, and she catered a 3,000-guest ball for Governor Byrne. What you get from Cleo is a combination of fine, fancy specialties and irresistible down-home-style cooking delivered with panache. She does elegant versions of chicken in champagne sauce, cold poached salmon, and hot chocolate soufflé, and no one can resist her corn pudding and her open-faced apple cake.

I attended a party she catered for 55 people on the Upper East Side. When I arrived, two Con Edison men were trying to fix the stove. It was a half hour before the party, but Cleo was cool nonetheless. Later on, a pipe burst and flooded the kitchen floor—but even this catastrophe did not faze her. She produced a superb and overwhelming dinner that included the following hors d'oeuvre: excellent stuffed mushrooms; little potato fritters with apple sauce or caviar-and-sour-cream dips; a crisp and delicate spinach-and-feta-cheese strudel; crabmeat roulades; clams casino; stuffed shrimp; and wonderful mini-quiche Lorraines. For the main-course buffet she served filet mignon, literally soft as butter; a champagne chicken, which everyone loved but I found somewhat bland; a beautiful fruit display; salmon; incredible corn pudding; salad; a vegetable platter; and freshly made croissants. The presentation was superb, the service low-key and impeccable. For dessert there were Bavarian creams, brownies, chocolate soufflé, and peaches in a syrup so delicious I took one home for breakfast. This extravaganza cost $20 a guest, plus staff and rentals.

Cleo's prices are reasonable. Her usual catered dinner for 50 costs roughly $20 a head; for 25 people (the smallest number she'll do a party for) it runs $30 per person. Staff (waiters, $50 each) and rentals ($6 to $7 a guest) must be added.

* * *

Daniel Catering Corporation
28 West 30th Street
New York, New York 10001 (MU 6-4075)

Daniel St. George has been running his own catering corporation for eighteen years. He's a charming Hungarian who specializes in corporate and diplomatic functions, but does some private catering as well. He has his own commissary, near the Empire State Building, which contains several private dining rooms. He provides china, silver, glassware, and linens, and prides himself on his ability to give personal supervision to every phase of every job he undertakes.

After attending a party for several hundred people, I feel I must give his food mixed reviews. A busy canapé platter included brioche sandwich rounds filled with chive-mustard mayonnaise (excellent), but the other canapés looked like the usual thing you see squiggled out of a pastry bag. The cold cucumber soup was well chilled, but the flavor was elusive. Seafood crêpes were served under a nice velvety sauce, but the flavor of the shrimp was far from delicate.

A seated luncheon for 50 to 100 guests (including china, glassware, silver, tablecloths, napkins, coatracks, and hangers) costs $15 to $19 per person, which makes Daniel Catering a relatively inexpensive and still reliable bet for a catered affair. A reception followed by a seated dinner for 100 to 200 guests runs $22 to $26 per head, plus a small extra charge for tables and chairs, if they're needed. Labor ($40 to $50 per waiter) is extra too. Daniel will cater for as few as 25 and as many as 5,000.

* * *

Robert Day-Dean's
36–56 34th Street
Long Island City, New York 11106
(755-8300)

This old-line firm of the Charles Wilson stripe (see page 78) is oriented a little less toward the Grosvenor Ball–Tuxedo Park circuit than toward posh corporate functions, but its information sheet assures me it will still journey to Palm Beach or Newport on demand. Robert Day-Dean's incorporates a number of firms, including one, founded in 1839, that used to supply bon voyage baskets to the rich. Edgar Day Hoagland, the president, runs it now with a couple of his cousins; they represent, they say, "about 100 years of combined experience and expertise in the social and corporate party business."

All this experience and expertise was more or less evident at a function for 150 people I attended at the Museum of Modern Art. Though the May wine tasted commercially bottled, it was nicely ladled out of an elegant crystal bowl. There was an excellent smoked salmon and crunchy water chestnuts wrapped in bacon. A quiche and waterlogged shrimp were tasteless, but oysters, clams, and crab claws were served in grand abundance, suggesting great luxury and a client intent on demonstrating hospitality and style.

A buffet-service menu, at $35 to $40 per person, includes assorted hot and cold appetizers, hot seafood Newburg with rice, hot chicken chasseur with rice, cold roast fillet of beef with "21" sauce, buttered French bread, mixed green and avocado salad, fresh strawberries, ice cream, macaroons, and coffee, as well as china, silver, glassware, tables, linens, chairs, setups, waiters, bartenders, and gratuities. Not a bad price, actually, for not particularly imaginative fare. Robert Day-Dean's will cater for as few as 25 guests and as many as 5,000. Or even more.

* * *

Dover Caterers
142–144 East 57th Street
New York, New York 10022
(PL 9-2570)

Abe Yamali, owner of Dover Caterers, told me he is thinking of applying to the *Guinness Book of World Records* people for having executed the largest catered affair of all time—the late Mike Todd's party for over 18,000 in Madison Square Garden in the mid-fifties. Frankly, I'm even more impressed by another statistic: the fact that during the Christmas holidays Mr. Yamali sometimes caters as many as 75 parties a night. He can do this because Dover specializes in delicatessen, sending hot or cold platters of sliced meats and poultry ($8 per pound); cole slaw ($2 per pound); potato salad ($2 per pound); and whole turkeys, carved, put back together on a tray, and decorated ($3 per pound plus $5 more for the carving) to offices or homes around the city.

To tell the truth, it is only fair-to-middling delicatessen food, and the plastic forks and paper napkins made this party a little tacky by Donald Bruce White standards. (Dover can, though, provide china, silver, and glassware, at an extra charge.) Still, I think Dover supplies a valid service to New York. Its food is sufficiently filling to assuage the hunger of office staffs, film crews, teenagers, or whomever, at a reasonable price.

I watched Dover cater an all-male office opening for a major accounting firm in midtown. There was a series of not-so-hot hors d'oeuvre (pun intended): egg rolls, fried shrimp, and sesame-seed twists (which I rather liked). Huge chafing dishes of seared rare steaks were there to be sliced by attendants—the meat was good, and so was the corned beef. A buffet for 25 consisting of a selection of cold hors d'oeuvre runs $5.50 and up; a selection of hot and cold hors d'oeuvre would be $8 and up per person. Dover will cater for as few as twenty.

Mme. Germaine
38–09 33rd Street
Long Island City, New York 11101
(EX 2-7284)

Mme. Germaine and her husband, Marcel Chandelier, are perhaps the most legendary caterers in New York. For almost twenty years they have been cooking and serving at the most fashionable addresses in town. Mme. Germaine (she runs the business) is shy about publicity, but after much prodding by me and by intermediaries, she finally agreed to let me watch her operation at close hand. I can say that she has one of the finest and best trained service staffs I've ever seen, and that Marcel's cooking, in the great tradition of classic French cuisine, is truly fine. Don't expect newfangled hors d'oeuvre or "with it" entreés from these people, but if thinly sliced cold fillet of veal, spread with foie gras mousse and duxelles and glazed with aspic, is your kind of thing, then Mme. Germaine is the person to call.

Marcel, who originally came to America at the request of André Surmain (the former proprietor of Lutèce) is a sweet-natured, middle-aged, cherub-faced man who still gets up at 4:30 A.M. to shop. Mme. Germaine is a well-coiffed, attractive brunette who is proud of her elite clientele, but she's reluctant to name them publicly or to publicly discuss how much her services cost. I have the impression, however, that despite her formidable reputation her prices are competitive and fair.

One evening last May the Chandeliers were responsible for two cocktail parties and two dinners at four different locations around town. The first dinner, at a Fifth Avenue apartment, was presided over by Marcel, whom I watched assemble a magnificent tray of cold salmon fillets on a *socle* (raised ornamental pedestal made of bread). Between each fillet was a filling of a mousse of fish; the whole was finally coated in aspic. This was followed by a saddle of rosy lamb stuffed with kidneys and a persillade of shallots and parsley. The lamb was butter-tender; flageolets made an elegant accompaniment, as did beautifully turned carrots and salsify. For dessert: pears poached in lemon-flavored syrup; the pears were filled with Cointreau-flavored custard, served with an apricot sauce, and decorated with angélique. Meanwhile, at a townhouse a few blocks away, Mme. Germaine was closely supervising her staff and also assembling dishes Marcel had prepared earlier at their Long Island City kitchen. I watched her finish off a plate of salmon paupiettes by coating them with a lavish sauce mousseline. Like all Marcel's entrées, this one looked and tasted divine.

Mme. Germaine can handle anything, from a dinner party for sixteen to an occasion for 1,000 people or more. Prices on request.

Glorious Food
172 East 75th Street
New York, New York 10021 (628-2320)

Glorious Food is involved in an intense rivalry with Donald Bruce White for first place in the estimation of fashionable and prominent hostesses in New York. At this moment this firm, in business only six years, may just have the edge.

Christopher Idone is the food-think man here; his imagination and striving for quality are the secrets of the firm's success. His partner, Sean Driscoll, handles the business side with suave efficiency. Jean-Claude Nedelec, who studied at L'Ecole Hôtelière, the world-famous hotel school in Lausanne, is the executive chef. The at-home dinner party is their specialty, but more and more they've been handling large receptions. Their prices are in line with those of other top caterers; their service staff is impeccable. One feels that these are consummate professionals who will *never* let one down.

I attended a book-publication party for several hundred people at a large, dramatic apartment on Central Park West. Waiters circulated with canapés of delicious smoked salmon on marble rye and paper-thin pastry barquettes filled with shredded, seasoned raw vegetables. But it was at the dining-room buffet that the Glorious Food philosophy of simple elegance was strikingly brought home: wondrously displayed oysters and clams on the half shell; grapes, coated with Roquefort, then dusted with chopped pistachios; mussels in a delicate herb sauce; crudités with a tangy sauce; and a perfectly cooked and magnificent ham en croûte served with chutney butter. No overkill with Glorious Food; not too many dishes—just five or six elegant things that give substance to this caterer's name.

This Tiffany-class firm is moderately priced, but call long in advance, because Glorious Food is heavily booked. Cocktails for a minimum of 45 run at $6 to $12 per person; dinner, for a minimum of 30, runs $22 to $35 per guest. To this add about $45 per waiter and $2 to $8 per guest for rentals. They'll give a dinner for as many as 650 and cocktails for as many as 2,000.

Jean–Claude Caterers
309 East 75th Street
New York, New York 10021 (TR 9-2990)

Jean-Claude Szurdak owns Elysee Pastries, Inc., at 61st and Third and 52nd and First. A warm, good-natured Frenchman, he bears a resemblance to the Gene Kelly of *An American in Paris.* He has been in this country seventeen years and once cooked for Charles de Gaulle. His interest in pastry and his classical training still show, but in the last few years Jean-Claude has turned to the nouvelle cuisine. "I've lightened the food," he says, "and now I work more to enhance natural flavors." I am most appreciative of nouvelle cuisine chefs who can also cook the classical way; if I had to find fault with Jean-Claude, I'd say that by modern standards he overdecorates. On the other hand, there's something wonderfully old-fashioned about that. I was impressed by the rather unusual effects of his platter of sauced ovals of sea-scallop mousse with puff-pastry fleurons, green grapes, and glacé carrots.

I observed a party for sixteen he catered in an apartment on East 64th Street. He served the scallop mousse described above, followed by a platter of veal chops accompanied by tomato halves stuffed with puréed broccoli; swan-shaped cream-puff halves filled with baby onions sautéed with mushrooms; and pommes soufflées. A light tarragon-scented brown sauce moistened the meat. He then presented a round of Brie baked in puff pastry, a crisp salad, and finally a cold Grand Marnier soufflé with chocolate leaves surrounded by green spun sugar. It was a wonderful extravaganza of a meal; one rarely finds such food served in a private home.

Dinners run about $18 to $30 per person, plus rentals and plus about $45 per waiter. He'll cater for from 15 to 300 guests.

The Party Box, Inc.
75 West 85th Street
New York, New York 10024 (362-1800)

"The old hotel-type caterers gave you the basic gelatin look," says Jeff Perlman of the Party Box, "but we're after something different—a natural sense of food, imaginatively displayed." Mr. Perlman and Jane Wilson, both former advertising copywriters, have become extraordinarily successful and important corporate caterers, in large measure because of their shared sense of style.

For an avocado-and-lime-growers' association, for instance, they served an avocado-based dish for every course and finished with an avocado-lime daiquiri mousse. For a spring designer show at Celanese House they did a green-and-white still-life buffet with such dishes as a poached sea bass with limes surrounded with lemon leaves; a lime mousse; and pitchers of white sangría.

Whether this sort of stuff tastes as good as it sounds and looks is a question that may not occur to a client who wants to use food to make some sort of point. At the party I attended, the crudités in Lucite boxes were such beautiful works of art that no one dared to touch them. The Party Box had thought of that, however, supplying additional baskets of crudités and a Niçoise dip which bore a haunting resemblance to the Provençal olive paste, tapenade. I also sampled smoked ham with a wonderful sharp mustard sauce which, Mr. Perlman assured me, would soon be marketed in stores. Two buttery quichettes were especially good: one of bacon and romano cheese, the other of green chilies and Monterey Jack cheese. Another excellent appetizer was sushi with cucumber. The Party Box is justly famous for its caviar (lumpfish) and brioche sandwiches presented in a giant baked glazed brioche shell. Other specialties: trout mousse on toast; fillet tartare; conch fritters; and apothecary jars filled with gazpacho, chicken salad, or whatever.

Food related to special themes requires a minimum of 100 guests and must be ordered at least a week in advance.

Cocktail buffets start at $7 per person for a minimum of 50. Waiters get $50 apiece; rentals run from $3 to $8 per guest. The firm will cater for up to 3,000.

Restaurant Associates Industries, Inc.
1540 Broadway, near 45th Street
New York, New York 10036 (997-1400)

Richard Schumann is director of outside catering for this well-known food corporation, which operates Zum Zum, Trattoria, the Promenade Café, the Tower Suite, and other tourist-oriented establishments around town. R.A. catering is reliable and efficient; the organization has served numerous clients with everything from picnic-box lunches to posh receptions following ballet premieres.

Like the food at R.A. restaurants, R.A.–catered meals sound a lot better than they actually taste. I attended a two-hour cocktail party–buffet for several hundred people. Among the hors d'oeuvre: mushrooms stuffed with snails and served under a brown sauce (prepared to appeal to the lowest common denominator, including those who detest garlic); waterclogged shrimp coated with coconut batter, then fried and served with a less than tangy orange-mustard sauce; fried slices of chicken breast flavored with lemon (clean-tasting and good). The bacon and onion quiche and the cheese puffs all were acceptable, as were fairly standard ham roulades with cream cheese, deviled eggs, and first-quality prosciutto and melon.

A party such as this runs $11.50 per head; rentals, except tables and chairs, are included. A 20 percent gratuity is added to the bill to cover the cost of waiters. R.A. will cater for 75 to 1,500.

Donald Bruce White
159 East 64th Street
New York, New York 10021 (734-8551)

Donald Bruce White has for some years been the leading caterer in New York. Jacqueline Onassis, Mary Lasker, C. Z. Guest, and numerous other important private and corporate clients can't all be wrong: DBW is the man they call when they want to entertain. He can handle almost anything, including parties for thousands of people. Recently he has had some trouble keeping his chefs, but his food is still very good indeed, and his waiters—perhaps the best-disciplined crew in New York—continue to give flawless service. Once in a rare while one hears a murmur of dissatisfaction from a client, a natural consequence of Mr. White's being first in a competitive profession for so many years. Hostesses are fickle, always on the lookout for someone new. Let me assure you that Mr. White is as strong as ever, and, if

Toast of the town: *Before their guests arrive, Mr. and Mrs. Raymond Klein (left) salute caterers Carole and Shelly Gordon . . .*

Photographed by Paul Elson

ROMANOFF CAVIAR

. . . who put together this sumptuous buffet: salmon in phyllo pastry (which Carole holds), walnut chicken, sirloin roast, and lots more.

he no longer reigns alone, there's no doubt he still occupies the throne.

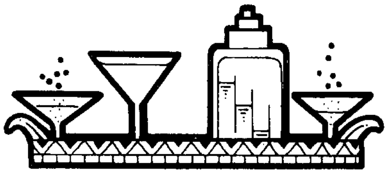
I watched him cater the opening of the Winter Antiques Show at the Seventh Regiment Armory, where 2,500 people devoured his food. At the end of the huge, cavernous space, 30 bartenders in a line dispensed drinks with the precision of the Rockettes. I have never seen anything quite like the way they seemed to shake cocktails in unison. Along with his rival, Glorious Food, Mr. White makes and serves the most imaginative appetizers in town: cold mussels on the half shell with saffron vinaigrette, supplì al telefono (fried-rice croquettes filled with mozzarella cheese); ham, mushroom, and scallion spring rolls; and soy-glazed boudins blancs. There are some who say that unless you are a celebrity Mr. White will give you short shrift. He vehemently denies this. "We cater 1,500 parties a year," he says, "and they all get our equal attention."

Prices are reasonable: For a cocktail party for 100 people, with nine different hot and cold appetizers, the charge is $8.50 per head (Mr. White includes glasses, sodas, mixes, juices, and bar cloths, as well as ice and service trays). Waiters are $50 a man. Buffets for 100 run about $20 per guest, plus waiters. A seated dinner for 50 would run $25 and up. Rentals for a buffet or seated dinner are $4.50 and up per person. Mr. White will cater for as few as twenty.

Charles Wilson Caterers
22 East 66th Street
New York, New York 10021 (TR 9-6020)

Ms. Corinne Snyder presides over this old-line catering outfit that is capable, she claims, of handling anything, even a party for 7,500 people. During the heyday of the debutante whirl, Charles Wilson was considered chic. For now, expect total reliability but not a tremendous amount of dash. Among the firm's specialties: numerous chafing-dish items and a standing steamship round roast of beef which feeds anywhere from 60 to 100 people and is said to be quite good. At the time I was doing my research, Ms. Snyder was unwilling to have me observe her firm in operation, on the ground that she had to protect her clients, but she did invite me to headquarters, on East 66th Street, where she showed me the firm's service of dinnerware, glassware, and flatware for 1,000 (and she can get more to match). There was no food available to taste, but at my request she ordered some hors d'oeuvre defrosted and heated up. I found them all acceptable, except for a Roquefort quichette, which (suffering either in the freezing or the reheating) was a broken mass of custard. Charles Wilson admits to using frozen vegetables out of season rather than juggling its long-standing menu, something most of the caterers listed above wouldn't even consider. The firm will do a party for as few as 40 and as many as 10,000. Prices on request.

UP-AND-COMING



These firms, some of them marginal, others extremely good, are all commissary- or restaurant-based operations fairly new to the New York catering scene.

American Hospitality Catering
1271 Sixth Avenue
New York, New York 10019 (581-0921)

Peter Aschkenasy, owner of Charley O's and the U.S. Steakhouse, operates this catering concern specializing in large-scale affairs for clients in the corporate, entertainment, political, and book-publishing worlds. This young, portly, and enthusiastic restaurateur must be reckoned among the best of the up-and-coming caterers in New York. He believes in American food and service, prides himself on hiring young, talented CIA (Culinary Institute of America)–trained chefs, and is fully capable of feeding hundreds or even thousands of people with both efficiency and imagination.

I attended a lavish party at Roseland, catered by American Hospitality Catering, for 2,000 of producer Robert Stigwood's closest friends. (Estimated food costs: $80,000.) The occasion was the premiere screening of Stigwood's ill-fated *Sergeant Pepper's Lonely Hearts Club Band.* The décor was sensational—huge red hearts and red metallic wall hangings; there were seven huge tables laden with food and candelabra. The food was theme-oriented to certain of the movie's songs. "Lucy in the Sky With Diamonds" was represented by an aspic-coated supreme of capon with foie gras mousse cut into diamond shapes; "Mr. Kite" by crudités attached to kites (perhaps a little coy); "Strawberry Fields" by four strawberry desserts, including giant long-stemmed strawberries hand-dipped in chocolate; and "Mean Mr. Mustard" by a good cold buffet which included cured filets mignons, gravlax, and a fabulous Scandinavian dish of stuffed veal breasts cured in brine, all served with assorted mustard sauces. At this party, the talented young Barry Pelkey was the chief chef. The food, which represented over 1,000 man-hours of work, was imaginative, good tasting, and perfectly in line with Mr. Stigwood's style. It served the client well.

Mr. Aschkenasy will cater a function for as few as 100 people and as many as 2,000. A cocktail party for 100 people will cost from $8 to $20 a head; a buffet dinner for 100, from $15 to $30. A 20 percent gratuity is added to the bill for waiters. Mr. Aschkenasy can supply some glassware, china, and silver at no cost.

The Breadline
50 East 8th Street
New York, New York 10003 (777-3565)

Jean Michel Savoca apprenticed at the famous Pappagallo in Bologna; seven years ago he opened Au Diable des Lombards, an American-style restaurant in Paris. His latest venture, the Breadline ("Designers have a thirties line, a twenties line—I have a breadline") is a catering service specializing in corporate parties. "We turn down 90 percent of the people who call," says Mr. Savoca. "If you don't feel like cooking on Saturday night, don't call us—we're corporate." Mr. Savoca does not even like the word "caterer." "We're really a party-planning service," he told me.

Those 90 percent who were turned down were probably luckier than they thought. I recently tasted food which the Breadline had prepared for a large lunch at a women's magazine. Though a lobster-and-crab salad was excellent, tomatoes stuffed with mushrooms seemed thoroughly bland, and a cold poached pear in brandy both looked and tasted revolting. A refreshing lime sherbet served with mint sauce was nicely accompanied by madeleines. My impression: uneven food, good service, good bread.

Cocktail parties range from $5 and up per guest; dinners from $20 to $35 per guest; and box lunches or picnic baskets from $8. Waiters are $35 each, and rentals are $4 to $10 per person. The minimum number for dinner is 35 guests; for cocktails, 50. The Breadline will cook for 1,000 or more.

Corley and Russell
348 East 66th Street
New York, New York 10021 (744-3012)

Jack Corley and Thomas Russell, partners in this ambitious catering firm, say they can handle cocktail parties for up to 5,000 people and sit-down dinners for 400. But, as Texan Jack Corley says, "I discourage huge parties because quality goes to hell in a hand basket." He'll cater a party as small as two people.

Mr. Corley studied with Lydia Marshall, and he does some nice work. At the party I attended his crudités were handsomely displayed in a basket, accompanied by an excellent herb-mayonnaise dip. Most Corley-and-Russell food is imaginative and tastes pretty good. The pâté is first-rate and well spiced. It was the cream of watercress soup, with its bouillon-cube taste, that bothered me. When I asked Mr. Corley about this, he slyly asked me if I hadn't seen him put it in. (I hadn't but took his evasiveness as an admission.) He served a thinly sliced roast veal that looked dry but was saved by a good suprême sauce. A gratin of potatoes dauphinoise was very good indeed, but a pastry shell for a strawberry tart looked amateurish and unappetizing to boot.

Prices for lunch run $7 to $27 a guest

plus service and rentals; dinner runs $12 to $40; cocktails, $6 to $15. Mr. Corley quotes these prices for help: $35 for the first three hours and $10 for each hour after that. Rentals: $3 to $5 per person.

◆

In Service
185 Madison Avenue
New York, New York 10016 (889-0805)

Bob Goldberg says, "Other caterers tell their chefs what to do; I find a good chef and leave him alone." The chef at the party I attended was the talented Charmin' John Steves (that's really his name), formerly with Donald Bruce White. When you have a chef as good as Mr. Steves, Bob Goldberg's philosophy makes a lot of sense. Nancy Yerby, whose food is also terrific, recently joined the staff.

In Service showed me a long list of its elegant corporate and private clients and told me how its staff have, at various times, been outfitted as Russian serfs, Italian *camerieri,* and "chefs et garçons à la Martinique." In Service will do huge parties or a candlelight dinner for two. It offers all the usual accoutrements, and prides itself on its "concepts" too. I observed a $7-per-head cocktail reception for 45 guests at the garment-district offices of a well-known couturier. The following excellent and imaginative items were served: cream-cheese balls studded with scallions; herbed cucumber bits wrapped in Scotch salmon; pear cubes stuffed with blue cheese and rolled in crushed pistachio nuts; smoked-pork bits skewered with figs; dilled bay scallops seviche skewered with avocado; snow-pea pods enveloping jumbo marinated shrimp; crudités with a honey-curry dip and a cream of avocado dip; and Parma ham and papaya. In Service will cater for as few as 2 and as many as 2,000. Prices on request.

◆

La Mise en Place, Ltd.
52-20 Littleneck Parkway
Littleneck, New York 11362
(631-8715)

Robert Shattuck and Michael Picciano are an ambitious, hardworking pair eager to make it big. Former classmates at New York City Community College, now in their thirties, they are totally devoted to their work. They make all their own breads, and, even more admirably, they make their own strudel dough for knishes. They are terrific cake decorators and own superb Rosenthal china (enough for 250 at a sit-down dinner) as well as Oneida "Jefferson" hotel silverplate service and Belgian damask linens in eight colors.

The party I attended was a Brooklyn wedding. They served excellent rillettes from a stoneware jug along with their own homemade flute baguettes and sliced cornichons. Not so delicious were piquant carrot strips marinated and seasoned with allspice, and palacsinta (pancakes) filled with a mélange of melted cheese. A lusty cold lentil-and-sausage salad was good in their homemade pita bread. I wasn't able to stay and taste their hexagonal wedding cake, but I admired its side decoration of flower baskets filled with delicate posies. If I have one complaint, it is that I think they sent out their friendly help with too few hors d'oeuvre. Hungry crowds attacked the too-sparse trays.

Cocktail parties for a minimum of 25 run $6 to $12 per person; seated dinner parties (minimum 20), $18 to $35; help is $8 per hour per man. Rentals are $4 to $7 per person. They'll give a party for as many as 300.

◆

Remember Basil, Ltd.
11 Cadman Plaza West
Brooklyn Heights, New York 11201
(858-3000)

Remember Basil is a relatively young catering firm, but already there is a consensus that it is headed for the top. Dounia Rathbone (granddaughter of Basil Rathbone—thus, Remember Basil), a vibrant, slim brunette, is a former ballet dancer and graduate of the London Cordon Bleu who started catering some years ago in Saudi Arabia ("I managed," she says, "without wine, mushrooms, and cream"). Later she became personal chef to Paul and Bunny Mellon of New York. Her husband, Donald Beckwith, an ex-broadcaster, manages the business side. Dounia cooks classical French as well as vegetarian Middle Eastern, and does some very interesting desserts from everywhere. These people are imaginative and reliable—they do a smashing, professional job.

In May I watched Dounia cater a seated dinner for 350 at Studio 54. There is no kitchen there, so she brought in field ovens. She presented an extraordinarily impressive dinner, considering the conditions prevailing at the disco. Hors d'oeuvre were good and unusual: crisp deep-fried cheese beignets; breaded and herb-seasoned zucchini chips; hard-boiled quail eggs served cold with mayonnaise in a vermicelli nest; black grapes stuffed with cream cheese; and delectable grape-leaf dolmas.

The first course was sole, poached and served cold with a thin sauce andalouse garnished with julienne tomato and parsley. Since the client had requested veal Orloff (Dounia made it clear she thought it would be too heavy after the fish), she made the best of a questionable choice by working up a handsome presentation with watercress and fluted mushrooms (fluting all 350 of them herself!). A nice selection of cheeses followed, and a heavenly cold lemon soufflé.

Prices are reasonable: cocktails (minimum of 100 people) start at $8.50, including staff and rentals, per person. Box lunches begin at $6. A buffet dinner (minimum of 50 people) begins at $18. A seated dinner (minimum of 30 people) begins at $20 per person. Help ($50 per waiter) is extra at dinners; so are rentals ($6 to $8.50 a head). Remember Basil will give a dinner for as many as 600, cocktails for as many as 1,000.

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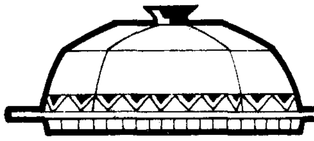
Wild Wieners
490 Curry Avenue
Englewood, New Jersey 07631
(201 568-7611)

Wild Wieners—Helga Volpe and Wini Atkinson's food-off-a-cart-service—is just the thing for offbeat parties, corporate promotions, a sweet-sixteen party, a pool party, a shopping-center opening, or other similar casual gatherings. The carts, striped orange and white, are really stainless-steel service units from which the young and attractive Wild Wiener staffers can dispense up to 1,000 hot dogs in 45 minutes. Besides various types of wieners, they serve chili, Indian and Italian dishes, sliced steak, ice cream sundaes, and other "fun food."

"I know we're not ethnically authentic," says Wini Atkinson, "but it's what people think of as ethnic, and it's what they like." I couldn't agree more. Wild Wieners is a very successful operation. The good food is prepared fresh at a central commissary in Englewood, without any preservatives or other fast-food additives. I particularly liked the bauerwurst, weisswurst, and German sauerkraut-and-red-cabbage combination.

Parties run from $225 up.

ITINERANT FRENCH CHEFS



The following nine people will come to your home and use your kitchen facilities to turn out French cuisine. They're a little hard to reach sometimes, but they're all worth the effort. Such a pool of talent is probably unique to New York. For a certain type of elegant medium-size dinner, a few may be the best caterers of all.

◆

Stephen K. Bierman
(249-4594)

An ex–advertising copywriter and program analyst for the New York City Health Department, Stephen Bierman did a mid-life career shift to the world of food. Now he teaches cooking and acts as an itinerant chef for many happy corporate and private clients. Intense, totally competent Mr. Bierman studied with James Beard, Marcella Hazan, Maurice Moore-Betty, and his greatest hero, Richard Olney. His wife, former actress Elizabeth Carrington, handles the business side. Mr. Bierman likes to do buffet parties for from 30 to 80, especially book-publication parties. Among his specialties are a country pâté of pork, veal, and chicken livers, which tasted great, and his "mock rillettes," a spreadable pork-and-smoked-ham pâté, which were so good and addictive I think they'd fool even a rillettes buff. Though I did not get a chance to taste any of his main dishes or desserts, if they're of the same quality as his hors d'oeuvre (and I have no doubt that they are) they should be very good indeed.

Dinner prices range from $15 to $30 per person, which includes hors d'oeuvre, a main course, vegetable, salad, dessert, and coffee. Cocktail parties for 40 to 60 people range from $8 to $12. They will cater for as few as 14 guests and as many as 140. Help is $50 per man. Rentals are $4 to $5 per person.

Bruce Bolton
231 East 50th Street
New York, New York 10022 (PL 3-9874)

George Lang calls Bruce Bolton "the gentleman chef," undoubtedly because Mr. Bolton is very much a gentleman of the old school. But this isn't to say he is not inventive: I saw him inject cheese fondue into tiny brioche-shaped popovers with a paint spray can especially adapted by him for this purpose! A handsome middle-aged man with a magnificent, leonine mane of white hair, he has lived at various times in Morocco, the Middle East, England, and France. For a while he was a researcher for Robert Carrier on the Sunday *Times* of London, then lived in Stonehenge, Connecticut, where he assisted the late Albert Stockli. For the past ten years he has been a popular caterer here in New York. He specializes in business luncheons and private dinner parties, but he does very large cocktail parties too.

I watched Mr. Bolton cater a dinner for twenty at the home of a theatrical personality on Central Park West. He did all the cooking at the apartment and brought along an amiable Frenchwoman to serve. The food was simple but very good and imaginatively served: Alaskan king crabmeat with Béarnaise in little tart shells; very subtle beer-batter-fried shrimp first cooked with Chinese flavorings; and sautéed mushrooms in potato nests accompanied by filet-of-beef cubes seared and served with a highly perfumed Madeira sauce. A vegetable salad of snow peas, bean sprouts, barley, artichoke hearts, pickled cauliflower, olives, and green beans was a little less successful—it looked more like a patchwork than a refreshing salad. A silky and delicious rum-flavored cold chocolate soufflé was served in tulip-shaped cookie-dough shells.

Dinner for ten or more costs $18 to $25 per person plus wine and help; cocktails for a minimum of 50 people cost $8 to $15. Waiters are $50 per man; rentals, $3.50 to $4.50 per person. Bruce Bolton will take on a party for as few as 25 and as many as 300.

La Cuisine Sans Peur
216 West 89th Street
New York, New York 10024 (362-0638)

Henri Etienne Levy is baldish, bespectacled, somewhat arrogant, but a highly professional chef in his forties who has cooked at P.S. 77 and in Germany and France. He has a summer cooking school in Provence called La Cuisine Sans Peur en Provence; the other nine months a year he is available to come to your house as an itinerant chef. He refers to himself as "reactionary," by which he means that he does simple, elegant, classical French cooking. I watched him do an elaborate classical dinner for eight which took three hours to serve and be consumed. I thought the intervals were too long, but Mr. Levy insists that a meal should be leisurely, and since he cooks everything from scratch, he may have a point.

He started with an excellent veal and pork pâté set in pastry shells surrounded by a thin, delicious, aromatic Madeira sauce. He garnished this dish with raw asparagus spears (I thought this a mistake, since asparagus doesn't really come alive unless it's blanched for a few seconds at least). My eyebrows were raised a bit, too, when he cooked some of the dinner in a copper pan badly in need of retinning; he pooh-poohed my concern, saying it didn't matter when food was fast-fried. The meal continued with lobster on a *socle* served with a delicious, fluffy mayonnaise, followed by an absolutely beautifully cooked chicken smothered in a velouté cream sauce with morels, and an endive salad with a fine, delicate dressing. Unfortunately, Mr. Levy is not much of a pastry man. His butter cookies were badly wilted, and all his attempts to dry them out didn't help. He served a superb

An affair to remember: *Harold Moore of Cleo's La Cuisine supervises the preparations at a party in New Jersey . . .*

Photographed by Paul Elson

chestnut glace with chocolate sauce.

Mr. Levy will cater for as few as 6 and as many as 24. A sit-down dinner for twelve will cost about $40 to $50 per person; buffets for up to 24 people cost about $20 to $30 a guest. Mr. Levy does not cater cocktail parties. Help is $50 per waiter.

David McCorkle–Frank Davis
216 Centre Street
New York, New York 10013 (925-5074)

Former actor-singer David McCorkle and former dancer Frank Davis specialize in small dinner parties. A sweet-natured, tall, redheaded young man, McCorkle prefers to cook French cuisine. By day he prepares lunch for the senior partners of an investment-banking firm; by night he and his handsome waiters and waitresses (moonlighting actors, actresses, and artists decked out in lovely dark aprons—no tuxedos here) are at your disposal with such specialties as chicken stuffed with crabmeat and garnished with chrysanthemums; crudités in every shape and form; omelets and crêpes; and a Russian kulibiaka (coulibiac). Mr. McCorkle believes in simple elegance—that was evidenced in a lunch I had an opportunity to taste. There was a full-flavored tomato consommé, followed by a boned rack of lamb (cooked to just the proper pinkness) covered with a fondue of vegetables and prosciutto, then wrapped in brioche. For dessert he served a frothy confection of cassis mousse, garnished with candied violets and puff-pastry cookies. At most parties, hosts get the services of both Mr. McCorkle and Mr. Davis, whose cooking style is like his partner's.

Cocktail parties for a minimum of twenty are about $8 to $10 per person; dinners for a minimum of twelve, $25 to $35 each. McCorkle and Davis will cater dinners for as few as 2; cocktails for up to 100; omelets for up to 400. Waiters are $45 per man, and rentals range from $3.75 to $8 a head.

Michelson and Wildman
461 Sixth Avenue
New York, New York 10011 (924-7659)

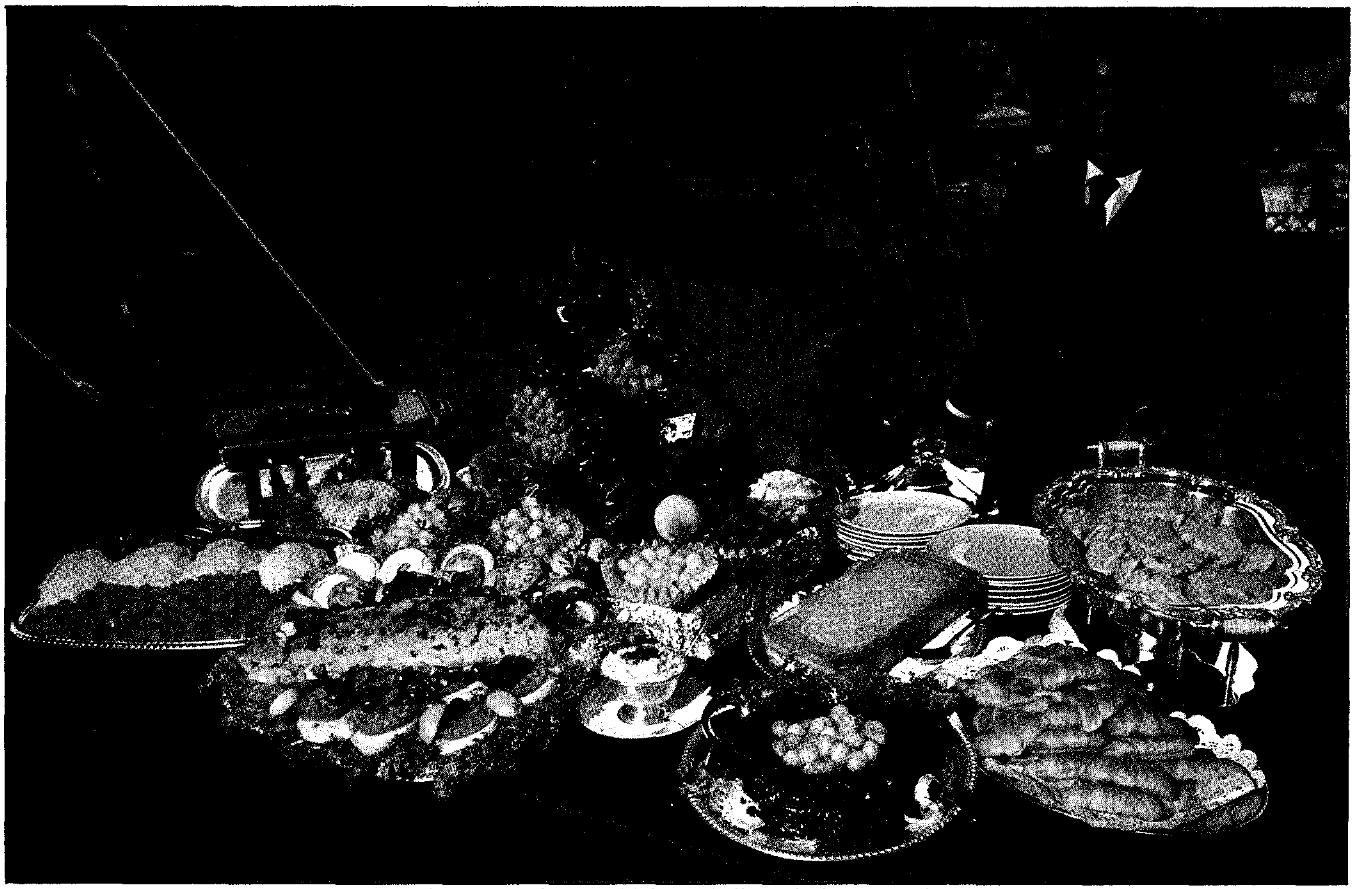
Barbara Michelson and Barry Wildman have been in the catering business only since February, but already their reputation is beginning to spread. Barbara took the *grand diplome* course at the Cordon Bleu in Paris; Barry has cooked in various restaurants in the Village-SoHo area. Shy and unassuming young people who work beautifully together, they specialize in small, seated dinner parties, which they will often cook from scratch in your kitchen. Their food is classic French with a nouvelle cuisine–Oriental approach to presentation.

I watched them prepare a brunch for a dozen people at a large home in Llewelyn Park. They both manned the stove, and they turned out, among other things, an excellent assortment of breakfast breads. They served puff-pastry ovals filled with creamy scrambled eggs, and crêpes filled with seafood in a brilliantly executed velouté. This was followed by a beguiling assortment of fresh fruits, including a combination of pineapple and avocado which I admired. They also made two wondrous desserts that made my trip to New Jersey worthwhile: a Charlotte Cecile (layers of vanilla Bavarian cream and chocolate mousse held together by ladyfingers) and a gâteau amaretto (layers of génoise drizzled with amaretto, spread with praline cream, and garnished with chopped almonds and whipped cream).

A seated dinner costs $20 per person, $16 per person for a buffet, and $12 per person for a cocktail party. Michelson and Wildman prefer to do parties for from 10 to 50 people, but they can handle cocktail parties for 150, and can be prevailed upon to do a dinner for 2. The charge for waiters is $45 each; rentals are extra.

William S. Proops
179 East 79th Street
New York, New York 10021 (734-2727)

"I'm exclusive and expensive," says Bill Proops, "and people must pay for the privilege of having me cook for them." That may sound arrogant, but Mr. Proops is not. A soft-spoken, youngish man utterly devoted to fine and elegant food, he likes to do small-to-medium-size dinner parties in people's homes. He is decidedly not interested in catering the "big bash."



. . . and presides over a buffet for 130: cold salmon, lemon chicken, shell steak, hot vegetables, the famous corn pudding, and more.

Cordon Bleu–trained, a graduate of the Ecole Hôtelière, Mr. Proops is, by day, director of dining facilities at Lehman Brothers Kuhn Loeb; by night he is at your disposal as a master of classic French cuisine.

I recently observed Mr. Proops prepare a dinner for sixteen in an apartment in the East Seventies. As hors d'oeuvre he served steak tartare on endive leaves and delicious bread rounds with bacon and chutney. The soup was a heavenly scallop consommé garnished with bay scallops and hair-thin julienned carrots, celery, truffles, and chives. The main course was a perfect herb-scented rack of lamb. It is really hard to fault Bill Proops (well, maybe his pommes parisiennes were a little overcooked). His asparagus was both tender and crisp, his salad superb, his cheese assortment unusual. ("I'm so sick of Brie," he said. He served a Pipo crème, a St. André, and a Montrachet in cinders—all wonderful choices.) For dessert he presented the ubiquitous cold lemon soufflé, which, he told me, he usually garnished with spun sugar, but "not tonight—it's too humid."

Dinner for a minimum of twelve runs $35 and up. Cocktail parties for a maximum of 100 run $10 per person; cocktail buffets, about $27.50. Waiters are $50 each, and rentals are extra.

◆

Eleanor Rogers
(873-4178)

Former opera singer and actress Eleanor Rogers, a vivacious brunette in her mid-thirties, has been successfully catering for four years. Her clientele consist mostly of artists, writers, and theater people, all of whom seem well satisfied with her work. Neither stiff nor formal, she is rather a bohemian type, very much at home in environments such as lofts, where the entertaining is casual and the host easygoing. But this is not to say her approach to food is casual at all. She has a secret weapon—her chef, Michel Guiton, formerly of La Côte Basque, Quo Vadis, and Périgord Park. Michel, among other things, is a master *saucier.* And Ms. Rogers herself produces what I consider to be a very fine assortment of quiches. Their food is very good indeed.

I watched them work at a loft party for about 40 people. They prepared a buffet that included a bass covered with overlapping rounds of cucumber and garnished with aspic; cold shrimp seasoned with two types of vinegar, red-pepper sauce, and mustard; hot stuffed mushrooms with cheese and spinach; an unusual tapenade made without olives; a great chunky ratatouille; and Ms. Rogers's famous quiches.

Prices for a similar party would run about $23 per person, with a minimum of $750. A buffet party with an assortment of hors d'oeuvre, quiches, salad, dessert, and coffee would run about $18 a person, again with a minimum of $750—that includes food and service. Rentals, $3 to $5 per person, are not included. Ms. Rogers will cater cocktails for as many as 400.

◆

Richard Sax
102 West 74th Street
New York, New York 10023

Trained at the Culinary Institute, the Paris Cordon Bleu, and the Plaza Athenée, Richard Sax has cooked in the executive kitchens of American Express and at the Black Dog restaurant on Martha's Vineyard. Currently he is associate editor and test-kitchen chef for *The International Review of Food and Wine.* He is available for dinner parties, buffets, cocktail parties, and dessert parties. I sampled his tarte au citron and found the filling wonderful. He has an imaginative lineup of menu selections, including spinach soufflé en croûte and miniature smoked-salmon quiches for hors d'oeuvre. For first courses he offers such items as a salad of lobster, Jerusalem artichokes, and cheese, and a terrine of shrimp with horseradish sauce. His main courses include fillet of chicken with Madeira sauce, and lamb with rosemary, mustard, and garlic. I tasted his hot mousse of scallops with beurre blanc. The mousse had been fashioned into a scallop shell for individual portions; its texture was smooth as silk.

Mr. Sax's menus are arranged for clients according to their needs and taste (he will cook for as few as 8 and serve cocktails to as many as 100). Seated dinners run about $15 and up per person; buffets are $10 to $20 plus help ($50 per waiter). No rentals. Check directory assistance for the new phone number.

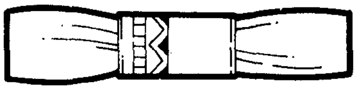
◆

Veronica Jane Villiers
(787-6684)

Ms. Villiers is a very relaxed, young, long-haired, home-style cook. Part American, part English, she received a grand diploma from the London Cordon Bleu, then spent a "hectic year" in the South of France as house chef for the Rolling Stones. Later, in California, she cooked for Carroll O'Connor and Henry Miller; then she moved to New York, where she was house chef for Art Garfunkel. Ms. Villiers is available as an itinerant chef, but don't ask her to come on a Saturday night; she spends that evening cooking for the cast and crew of *Saturday Night Live.* I recently attended one of those dinners in order to taste her food. Cold salmon, a bit overcooked, was served with a delicate dill sauce. The cast devoured this offering in five minutes, exclaiming over its beauty and flavor. Along with the salmon, Ms. Villiers offered a variety of her homemade breads, one of which, apricot nut, was truly outstanding. A rich chocolate cake and a giant hazelnut meringue torte spread with praline-butter cream and raspberries topped with swirls of whipped cream served as delightful desserts.

Ms. Villiers likes to do dinner parties for a minimum of eight. Her prices are from $25 to $35 per person, depending upon the menu; she will do buffets for up to 100. She will help choose the wines.

INTERNATIONAL CHEFS



These itinerant chefs, though neither strictly French nor purely ethnic, are worthy of your consideration. Some of them are skilled in several foreign cuisines.

◆

Devon Fredericks
(752-8541)

For four years Devon Fredericks has owned Loaves and Fishes on eastern Long Island, a successful store/catering business serving the Island's carriage trade. She's calm, young, and unassuming, with a fondness for honest home-style food. "My greatest asset," she says, "is that I'm human—I'm not a fancy caterer." She specializes in dinners for up to 25 guests cooked to order in people's homes. I watched her prepare lunch for four partners of a midtown investment-banking firm. She served a lusty oregano-and-garlic-flavored vegetable salad followed by a braised boned chicken breast coated with a delicate, creamy tarragon sauce. Her fondness for simplicity was well demonstrated in her simple yet excellent pecan pie. Other dishes she likes to make are: sole with bourride; shrimp "scorpio" (a Greek way of bathing shrimp in tomato sauce and crusting them with feta cheese); oranges in red wine; and duck with plum sauce, ginger, and lime.

A cocktail party for fewer than 45 costs $165 plus food, rentals, and help; a dinner for up to 10 runs $145 (up to 24 people, $165) plus food, rentals, and help. Ms. Fredericks will do cocktail parties for up to 250. The charge for waiters is $45 each.

◆

Carole Powers Gordon Associates
262 West 91st Street
New York, New York 10024 (362-0107)

"We're out to take on Glorious Food and Donald Bruce White," says Shelly Gordon. I doubt they'll do it, yet I've never, *never* seen such a marvelous, sumptuous presentation of crudités as this young couple puts out. Both have catered parties in Philadelphia; now they have come to take the Big Apple by storm. Carole Gordon, who has been a clothing designer, will even design a hostess dress compatible with a particular party if that's what you'd like (she says her designs are in the spirit of Zandra Rhodes). Carole is also a mistress of calligraphy—she'll handwrite your invitations and menus beautifully. To top all this off, she's very good at making

Theme party: *Above, American Hospitality Catering's feast for the opening of the film* Sergeant Pepper. *Left, cook Jorge Martinez sets up the "Mean Mr. Mustard" table (filets mignons and gravlax and veal breasts with assorted mustard sauces).*

flower arrangements.

Attractive, ambitious, aggressive, artistic, the Gordons confess to being "party people" who are into "showy catering."

I attended a reception they organized for several hundred network personnel at Studio 54. When I came in I found Carole in the process of frying a huge wheel of Brie. (She does the cooking; her waiting and kitchen staff are free-lancers; Shelly handles the business end.)

Her presentation of crudités in a British baby buggy was beautiful ("I went into every Korean shop along First and Second avenues to find the biggest and best vegetables," she said). The dips, all very good, were served in hollowed-out Savoy cabbages. If I have a criticism, it concerns the blandness of some of her specialties. Her salmon mousse, for instance, though exquisitely decorated and a glory to behold, wasn't all that flavorful in the end.

Prices on request. The Gordons will do a dinner for as few as 35 or as many as 500, a cocktail party for as few as 50 or as many as 1,000.

Susan Holland
(249-3739)

Susan Holland is what I call a "gourmet" cook. This low-key, mild-mannered young brunette with a boyish haircut excellently cooks dishes of many cuisines. French, Italian, Japanese, Middle Eastern, and Scandinavian are all in her repertoire. A sculptress, cooking teacher, founder of a cooking school in Georgetown, Susan fed such luminaries as David Brinkley, Yehudi Menuhin, and Gerald Ford when she ran her catering business in Washington. Recently she returned to New York, where she caters dinners for up to 100 people on an itinerant-chef basis. She likes to do seated dinners, priding herself on her artistic arrangement of food on individual plates. She has a particular fondness for light sauces, makes a specialty of bouillabaisse, and enjoys re-interpreting such classic dishes as chicken galantine by boning a whole chicken and re-forming it with layers of prosciutto, tongue, parsley, and chicken strips marinated in cognac.

I watched Ms. Holland cater a small dinner for thirteen at an Upper East Side apartment. Her kitchen work was deft if a little slow, but she got everything out in time, which is what catering is all about. She made a splendid foamy vinaigrette for asparagus, followed by perfectly poached and truly wonderful paupiettes of sole in a red-wine sauce garnished with featherlike quenelles. Her salad greens were perfectly crisp and dry, and an indecently voluptuous lemon mousse topped off the dinner.

Cocktail parties start at $6 per person. Luncheons start at $15. Dinners start at $18.50. Ms. Holland will undertake dinners for as few as 12 and cocktails for as many as 500. Waiters are $45 per man and rentals run $2 to $3 per person.

Catering by Hayden
400 East 56th Street
New York, New York 10022 (751-1459)

"Sauces and stocks are my two loves," says Hayden Hosford, and by stocks she means the kind you buy on Wall Street. Ms. Hosford, who studied at the London Cordon Bleu and the Kensington Institute in London, has been catering here in New York for four years. She has a mane of blond hair; the time I watched her, she wore a black silk blouse, skinny black pants, and a lacy white apron as she cooked. She does tasty international-type gourmet dishes, but her gimmick is her stable of a dozen young moonlighting airline stewardesses who help her serve. They'll come dressed as parlormaids or in Moroccan caftans. (I didn't see any of this, but that's what Ms. Hosford's brochure says.) I did see her prepare a selection of hors d'oeuvre for a 30-guest cocktail party, where I tasted ginger-teriyaki-marinated scallops en brochette with bacon (good); shrimp rolled in fresh breadcrumbs and cheese and served with a herb-tomato sauce which Ms. Hosford claimed included fifteen ingredients (I think she missed on the seasonings); and meatballs with a sweet-sour sauce which she said contained twenty different ingredients (she missed again). Her mini-chicken Kievs were perfectly seasoned and perfectly cooked (they seemed dangerous

Photographed by Timothy Greenfield-Sanders

to me because when you put one in your mouth and bite you can spurt butter all over your neighbors and your clothes). Her best items were fresh-crabmeat salad on slices of cucumber, and her brownies, which were really moist. Though Ms. Hosford has a very extensive repertoire of entrées, vegetables, and desserts in the French manner, she also makes Chinese, Japanese, and Greek food upon request.

Prices are reasonable: A dinner that includes roast veal stuffed with apples in orange sauce; a choice of vegetables; salad; pasta or rice; homemade bread or rolls; dessert; and coffee costs $16 per person (minimum of sixteen people), and that includes help as well as food. Rentals are $2 to $5 per person extra.

◆

Catering by Julienne
New York Gourmet
463 Lexington Avenue
New York, New York 10017 (687-1182)

Former actress-singer-dancer Julienne Heatter runs this catering service. She will provide china, glassware, chairs, and even flower arrangements. I wasn't able to attend one of her parties, but she did send over samples of her food. There was a lusty country-style gazpacho, which I adored. The cold salmon mousse with dill sauce was one of the lightest I've had. The homemade braided bread with prosciutto and mozzarella was equally outstanding. The quiche Lorraine was superb, although I personally would have preferred a thinner crust. Dinners (minimum of eight people) run from $14 to $25 per person. Box lunches begin at $6 per person for quiche, salad, and pie or cake (or fruit and cheese). She will do a cocktail party for as many as 200. Bartenders get $9 per hour; waiters, $7 per hour. Rentals: $2 to $5 per guest.

◆

Loschka Michel
160-30 Twelfth Avenue
Beechhurst, New York 11357 (767-7888)

Loschka Michel, who is 73, looks like your grandmother and cooks the way you wish your grandmother did. Gentle in manner, she's been catering parties on the Island and in all the boroughs for fifteen years. She's an international gourmet cook, which is to say she's not restricted to any particular cuisine but dabbles in them all. She's done African dinners, German dinners . . . you name it . . . and her clients seem well satisfied. Efficient, sure of herself, friendly, and warm, she delivers her services with a reliability that has created a loyal clientele. (Some of her clients are so loyal they'll even change the date of a party so as to be sure that Loschka can come and cook.) As a former apprentice to Dione Lucas myself, I appreciated the many Dione Lucas touches in Loschka's food. I was particularly fond of her chocolate roll. She will travel to Queens, Manhattan, and Long Island.

A sample dinner menu costing approximately $22.50 per person includes hot and cold appetizers, halibut mousse with green sauce, chicken breasts stuffed with cheese and served with a Madeira-wine sauce, broccoli soufflé, baby carrots, spaetzle, mixed green salad, mocha mousse, homebaked cookies, and assorted rolls. [*New York* was unable to check facts and prices in this review—Ms. Michel was unreachable as we readied the handbook for press.]

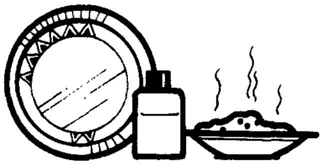
◆

David Ziff Cooking, Inc.
333 East 69th Street
New York, New York 10021 (794-2770)

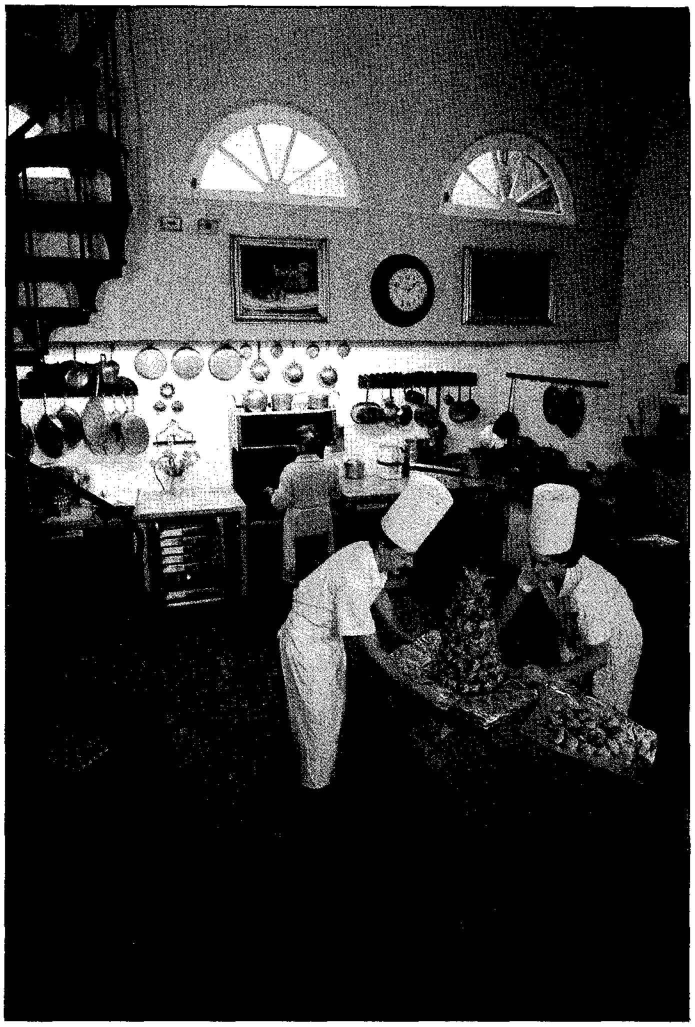
"I'm a food nut," says 32-year-old former lawyer David Ziff. He sure is. Mr. Ziff has studied Mexican cooking with Diana Kennedy, Chinese cooking with Virginia Lee, and Italian cooking with Marcella Hazan. He'll make you an Italian, Mexican, or Chinese dinner, or any combination thereof. He also admires Simca Beck and uses some of her recipes too. Mr. Ziff has been a good student, judging by the dinner I sampled one evening last spring. He made a perfect mozzarella in carrozza, light and beautifully fried. A cold shrimp bisque was tantalizing because of a whiff of curry. The main course, called chicken escargot (a braised chicken which had been stuffed between skin and meat with shallots, garlic, chicken livers, and parsley and scented with cognac), was a little less successful, in my opinion, but I'm not especially fond of the dish. Sinfully good was his dacquoise, made with two butter creams, chocolate, and praline between ground-nut layers of meringue.

Mr. Ziff charges $6 per person for a cocktail party and $12 to $18 for a dinner (very reasonable indeed). Rentals are $4 per person. Additional help (generally Alan Bell, his manager and assistant) is $30 more. He will cater a dinner for as few as 10 or as many as 100, and a cocktail party for as many as 250.

ETHNIC CATERERS



These caterers (some itinerant, others commissary-based) are specialists in ethnic and regional cuisines.



A kingly feast: *Donald Bruce White took charge of comedian Alan King's recent birthday party for his business associate Herman Merinoff. Near right, the preparations at Mr. White's townhouse; center, loading the van. Far right, the party a fête accomplie, Mr. King and his wife, Jeanette, chat with Mr. White, who is at right.*

Photographed by Paul Elson

Chinese
Cecilia Woo
Halloran House
525 Lexington Avenue
New York, New York 10017 (PL 5-4000)
or
502 Park Avenue
New York, New York 10021 (355-2500)

Shanghai-born Cecilia Yen Woo was brought up in a house that employed 21 chefs. She watched, she learned, and now she does brilliant Chinese catering on an itinerant-chef basis for society clients around town. "I'm bossy," she says, by which she means that if you're interested you can give her a call, she'll meet with you and discuss your party, and then if you retain her she'll run the show without any interference at all.

Cecilia has invented something that can only be described as "Chinese crudités." She makes decorations out of Chinese vegetables such as bok choy and taro—in short, an inventive cook with an enormous amount of style. She recently had me over to taste her latest "hot" items—foods she makes which everyone adores. I can understand why. She served up crisp, peppery fried shrimp on bamboo sticks; subtle steamed dumplings with shrimp fillings; the best Buddha's Delight I'd ever had, consisting of corncobs, bamboo shoots, mushrooms, lotus root, ginkgo nuts, bean sprouts, and cooked lettuce; and also a crisp but tender scallion-and-beef stir-fry of green beans and pork cubes.

Cecilia has five different-price buffets ranging from $14 to $20 per person, an $18 vegetarian dinner, and a $60-per-person dinner for a minimum of twenty. The $60 tab includes 25 dishes, everything from winter-melon soup to turnip jellyfish to chrysanthemums with sliced chicken to Peking duck.

She will undertake a dinner for as small a group as 10 and a cocktail buffet for as many as 500. Waiters are $45 each, and rentals, excluding tables and chairs, are $6.50 and up per guest.

Middle East
John Boyajy
(877-1077)

Juilliard graduate and pianist John Boyajy is a slight Assyrian-American who has worked as a chef in many places, including Caliban, and now teaches cooking and runs the cooking program at Abraham and Straus in Brooklyn. He moonlights as an itinerant chef, priding himself on his Middle Eastern specialties and his cassoulet. He will put on a full-fledged Lebanese-style buffet of approximately twenty items, including shish kebab, kibbeh bil senieh, chicken stuffed with rice, samak tarator, salads, turshi, baklava, and Turkish coffee. I've sampled some of these things and found them both authentic and good. His spanak (spinach with spiced-lamb topping) was outstanding. The baba ghannouj was startlingly pungent with garlic, and the stuffed grape leaves were simply flawless.

Price for a complete Lebanese dinner (minimum of fifteen people) is $18 per person. It is $3 extra per person for stuffed grape leaves and kibbeh nayeh. A Middle Eastern cocktail party for 50 to 75 guests would run $12 per person. A cocktail party for 200 would be $10 for each guest. The charge for waiters is $35 to $40 each.

Greek
George Lambros
30-06 38th Street, Long Island City
New York 11103 (AS 4-2269)

George Lambros is an elderly, energetic,

DONALD BRUCE WHITE CATERERS
159 EAST 64th STREET, NEW YORK, N.Y.
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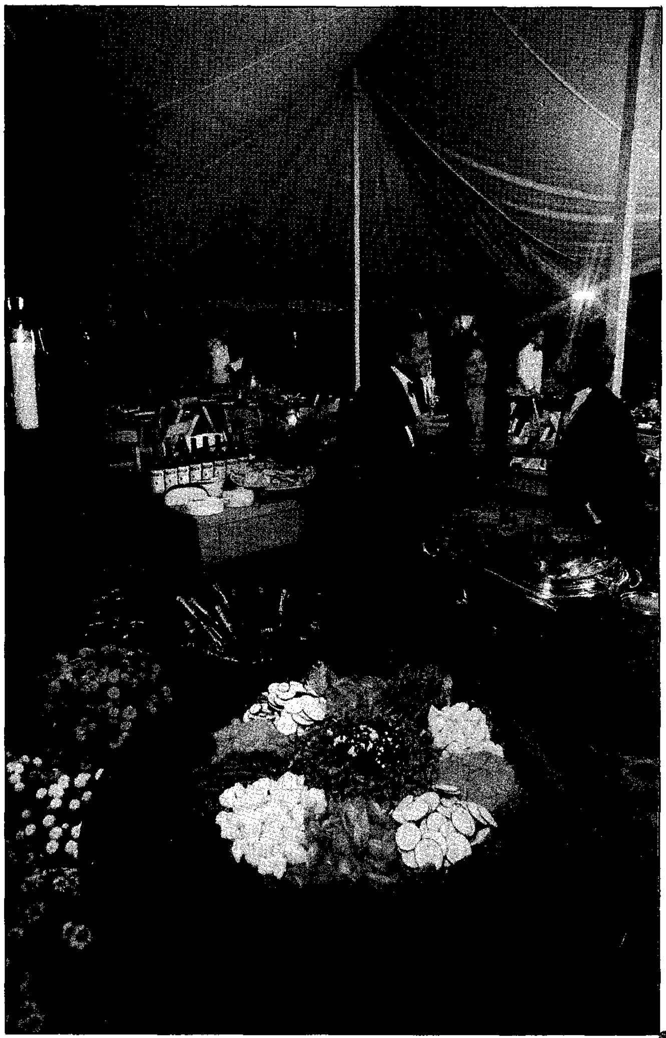

impish, gentle-natured, warm, Cyprus-born cook who has been catering in this country for more than 30 years. "I'm 77 going on 39," Mr. Lambros says, and, based on his energy and enthusiasm and the quality of what he does, I'm not inclined to disagree. He cooks for diplomats, Greek shipping millionaires, and anyone else who knows and adores Greek food.

He does large-scale cocktail parties and receptions, as well as private dinners. Mr. Lambros does all the cooking himself. He's not a nervous or slick type—more a friendly cook who just might carry some of his food right out into your party to ask how you like it. I watched him prepare hors d'oeuvre for a party of 60: succulent cubes of chicken livers wrapped in bacon, grilled, and served with a squeeze of lemon; small, delicate, and crisp spinach triangles, only one inch to a side; the best stuffed grape leaves in town; and fresh shrimp. I thought his taramasalata, which deserves a rave, contained a little too much garlic (you might warn him about this gently if you're not a garlic-loving Greek).

A typical Greek dinner for fifteen and up, including Greek appetizers, a fish course, a meat course, and dessert, would run $15 to $20 plus wine and help. Cocktail parties for a minimum of 150 people cost $5 per person, for which Mr. Lambros will provide fifteen different hot and cold hors d'oeuvre. He will cater for as many as 600. Labor ($45 to $50 per man) and rentals are extra.

◆

Kosher
Kotimsky and Tuchman
41-23 Murray Street
Flushing, New York 11355 (939-9000)

This famous old kosher catering firm, which has been in business since 1905 and has earned renown throughout the metropolitan area, seems to have lost its spirit. Perhaps the most venerable of the kosher caterers, Kotimsky and Tuchman has badly declined, in my view, since it was reviewed in these pages in 1971. At a big dinner for several hundred at the Pierre, I sampled from the overwhelming quantities of appetizers. Everything tasted old, frozen, or steam-tabled. Zucchini-and-eggplant beignets were soggy; chopped chicken liver was served on soggy Tam Tam crackers; sliced corned beef was dried up; hard, dried tongue was wrapped around canned asparagus tips; but (a relief!) the gefilte fish was moist and delicious. This firm will serve 100 to 2,500. Prices on request.

◆

Papilsky Caterers, Inc.
305 West End Avenue
New York, New York 10023 (SC 4-3761)

I have mixed feelings about this famous (super-*glatt*) kosher catering firm. I saw the staff go all-out for a couple of hundred people at the Hilton Hotel (it's only fair to say that they didn't know I was coming). There were two huge oval buffet tables, and I must say that the cold items were delicious and beautifully displayed: sliced tongue, lox, carp, whitefish, gefilte fish, poached salmon, chopped chicken liver, melon balls, and duck roasted a deep golden brown. My problem concerned the hot dishes clustered at the ends of the buffet: limp potato pancakes; bready, unseasoned slices of stuffed derma; hard-edged chicken livers; greasy chicken cacciatore; dishwater chow mein; and dense stuffed cabbage. Many of the guests agreed that these dishes were awful. I didn't know what to make of this discrepancy, since it seemed to me that people capable of turning out such sumptuous cold food should be equally adept when the foods were hot. A week or so after the party at the Hilton, when I called Ms. Papilsky to inquire about prices, she asked me what I thought of her food. When I told her, she said, "Ah—sometimes we just have to fill people up. Let me send some things over for you to taste." She did, and I'm sorry to report I must continue to give a mixed review to Papilsky food. The chocolate mousse was rich and light. The gefilte fish with beet horseradish was a dream. The stuffed derma was still bready and unseasoned. And the stuffed cabbage with a tomato-based sauce dotted with yellow raisins was very poor indeed. They will cater for as few as 25 or as many as 1,500. Prices on request.

◆

Mexican
Anita's Chili Parlor, Inc.
287 Columbus Avenue
New York, New York 10023 (873-9018)

Anita Corey is a short, calm, warm, steady, intelligent architect who opened a restaurant-catering service when her architectural practice slowed down a few years ago. Her design firm is booming again, and so, now, is her food operation, to the delight of aficionados of Mexican cuisine.

I watched her do a bar mitzvah party for about 100 people at which she served Mexican finger foods as hors d'oeuvre: taquitos (tortillas stuffed with shredded chicken, rolled, and fried) served with a sour-cream sauce; mushrooms stuffed with Jack cheese and spinach; and nachos grandes (crisp, flat tortillas topped with scallions, cheese, and hot sauce). All were very good, and her chunky guacamole was admirable too. My only complaint was that her food seemed a little underspiced. I asked her about this and she replied, "You just know how spicy to make food, depending upon the guests." (When she did a picnic recently for a group of Californians, she spiced the food up a good deal more.)

Recently Anita catered a beach party for 500 guests in the Hamptons. She served charcoal-broiled chili-marinated pork cubes, pinto beans, and seven garnishes for two types of tacos. All this costs about $12 per person (the price for 300 to 500 people), which includes labor, service, paper plates, plastic glasses, napkins, forks, spoons, tables, tablecloths, barbecue grills, and charcoal. For a smaller group—say, 100—the price would be closer to $15 per guest. For between 40 and 50 guests, an informal dinner like this would cost $15 to $20 each. Formal, seated dinners are more expensive. Ms. Corey will cater for as few as 2 and as many as 2,000.

◆

Russian
Ruslan
(371-3419)

The guiding spirit of this enterprise is Masha Krasikova, an immigrant from the Soviet Union, who has been in this country only four years. She was formerly conductor of an opera company in Tashkent. She is assisted by her sister, Tanya, formerly a medical student, and their mother, Ms. Michurina, a professor of Russian studies. Masha was born in Japan, and her cosmopolitan background shows. There is an exceptional warmth and intelligence here, nothing cold or mechanical or coy.

These are fascinating people, and their Russian food—pelmeni, kulibiaka, pirozhki, tabaka chicken, summer borscht, pojarsky cutlets, and numerous other specialties—is out of this world.

I watched Masha prepare food for a fabulous Russian Easter party at an elegant Park Avenue apartment. Before dinner, marvelous light, flaky pastry pillows stuffed with meat or shrimp were passed on silver trays. The dinner itself featured a kulibiaka filled with more vésiga (the gelatinous spinal marrow of sturgeon) than I'd ever seen in my life, as well as whitefish, onions, and mushrooms. The amount of vésiga made the kulibiaka exceptionally light, and the seasoning of dill and black pepper was subtle and perfect. Instead of brioche, a flakier pastry was used—it stayed crisp, and Tanya told me that Masha had used a layer of crêpes under the vésiga and fish to ensure a flaky crust on the bottom. But there was more to come: a stunning boned capon stuffed with mushrooms, eggs, and bread combined with whipped cream to make the stuffing fluffy, accompanied by a tarragon-flavored duxelles sauce. The dessert was paskha, a pyramid of fresh cheese flavored with Grand Marnier and blended with currants, surrounded by its traditional Russian Easter partner, kulich, made with butter, rum, eggs, sugar, and glacéed fruits.

A kulibiaka which will serve twelve to fifteen people costs $35; pojarsky cutlets (ground chicken), $4.50 each; a zakuski (hors d'oeuvre platter) for ten people costs $25; and a sensational seafood aspic, which is a mélange of fish (salmon, scrod, sturgeon in season, scallops, etc.) molded and garnished (it will serve eight), runs $20. Help—$50 per waiter—is extra. Ms. Krasikova will cater a dinner for two or as many as twenty. ▬

Additional copies of this handbook can be obtained for $1 from New York Magazine, *Department H, 755 Second Avenue, New York, New York, 10017.*

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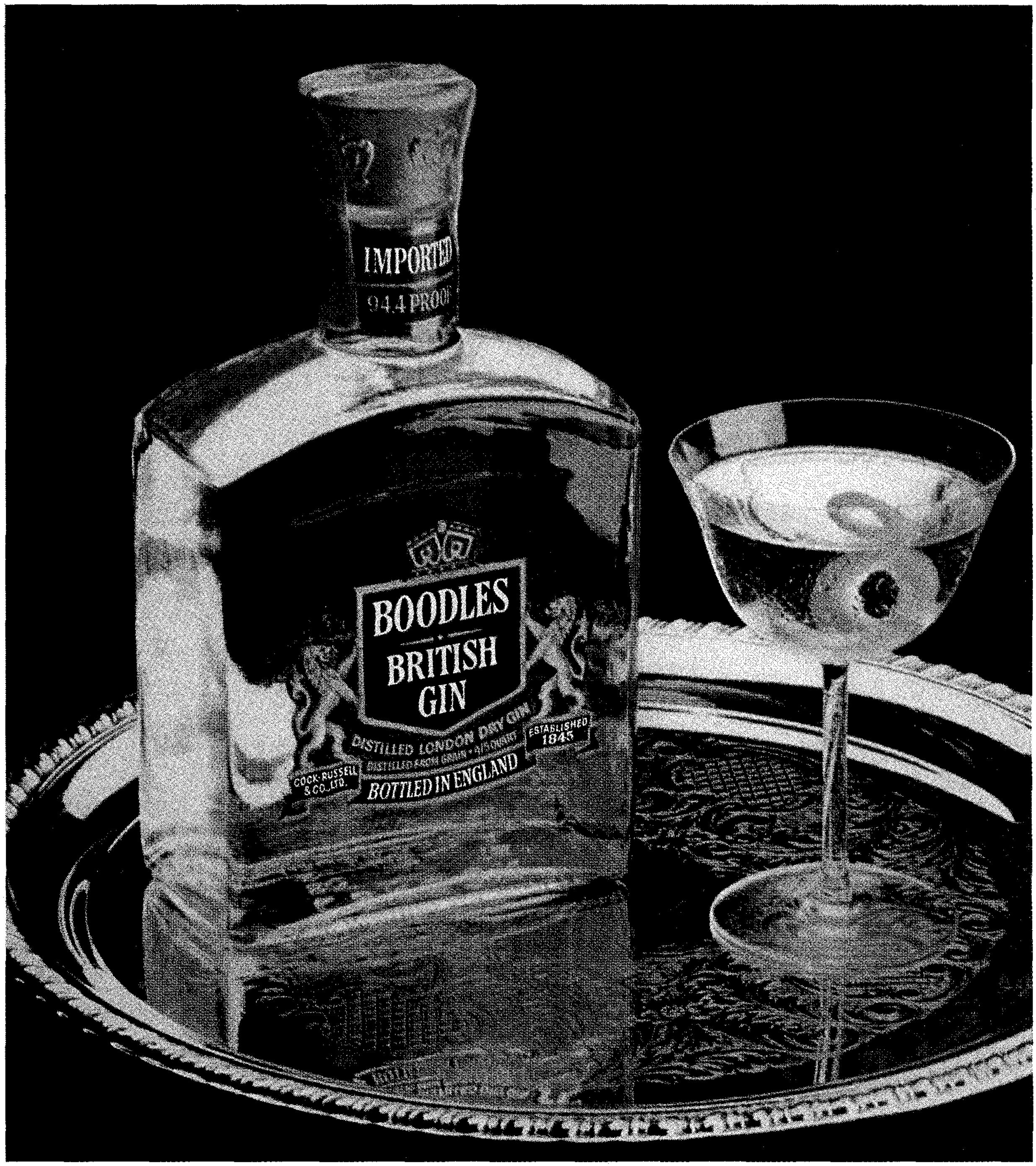
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Topless in Gaza

By Nelson Algren

"...Every midtown Manhattan bar employs one Animal. He is employed because he is big. *Very* big. And he is taught to loom..."

While I was wandering idly around Times Square recently, nothing in particular to do and nothing particular in mind, someone shoved a handbill in my hand. I put it in my pocket and didn't read it until, staring above a martini at the wall behind the bar in Sardi's, I pulled it out simply to look at something besides the wall. "Free Admission," it said. "No Cover" and "No Minimum Charge," it said. There was also something about nude girls and topless dancers. Martinis are expensive at Sardi's, so I wandered down Eighth Avenue.

"Six French models direct from Paris," a skinny Puerto Rican was ballyhooing in front of the joint—"They're takin' 'em off in here, men, six beautiful French models in the *extreem nood!*"

They weren't French and they weren't models. A naked black girl, so emaciated she appeared to have been rescued from Buchenwald earlier in the day, jiggled herself about on top of the bar near the entrance. At the bar's farther end, a naked white girl, with shoulders so narrow and thighs so heavy that she looked like a flatiron turned upside down, also jiggled herself. I ordered a beer. The barmaid looked stupid.

"Three seventy-five," Miss Stupidity told me. Wow. I handed her a $10 bill.

"Give me 50 cents," she told me before giving me my change.

I gave her 50 cents.

A rather pretty young black girl, wearing a leotard, came up to me and asked me to buy her a drink.

"Only one," I told her, thinking of the six and a quarter I had coming.

Miss Stupidity poured something which looked like white wine from a bottle into a cocktail glass.

"That will be $30," she told me.

I glanced about to see whom she might be talking to. She *appeared* to be talking to me. In fact, she was looking right *at* me.

"Pardon me?" I inquired politely.

"That will be $30," she repeated.

I looked at her. She meant it. She really *meant* it.

"No way," I assured her. "No way."

"You ordered a drink for the lady."

"I didn't order *that*."

She called to someone up front and here he comes: the Animal.

Race: white. Height: six feet four and one half inches. Weight: 240–245. Hair: brown, worn shoulder length. Eyes: gray. Identifying marks: Pancho Villa mustache; silver earring in lobe of left ear; tattoo on right forearm, in red, bearing inscription, not decipherable, in blue.

Every midtown-Manhattan bar employs one Animal. He is employed because he is big. *Very* big. So big that barflies trapped between paying an extortionate price and fighting him almost invariably choose to pay.

Animal isn't necessarily dangerous: Animal is not a fighting man. If he were, he'd be working in a gym instead of a bar. When you're over six feet high and weigh 200 pounds when you're only thirteen years old, you don't have to fight. Your size suffices. Lacking, thereafter, an ability to earn a living by any other means, Animal comes to depend on his size for his livelihood. His proportions become his trade. He can't fight, he can't wrestle, he can't make the police force. He's too big to be a sanitation engineer and not quite big enough to travel with a circus. He becomes a barroom conqueror who has never fought a battle.

Animals are taught to do two things: first, to *loom;* second, to make ominous-sounding noises, like: "You ordered the lady a drink: Pay!"

Before he did either of these things, Animal handed me a dirt-stained price

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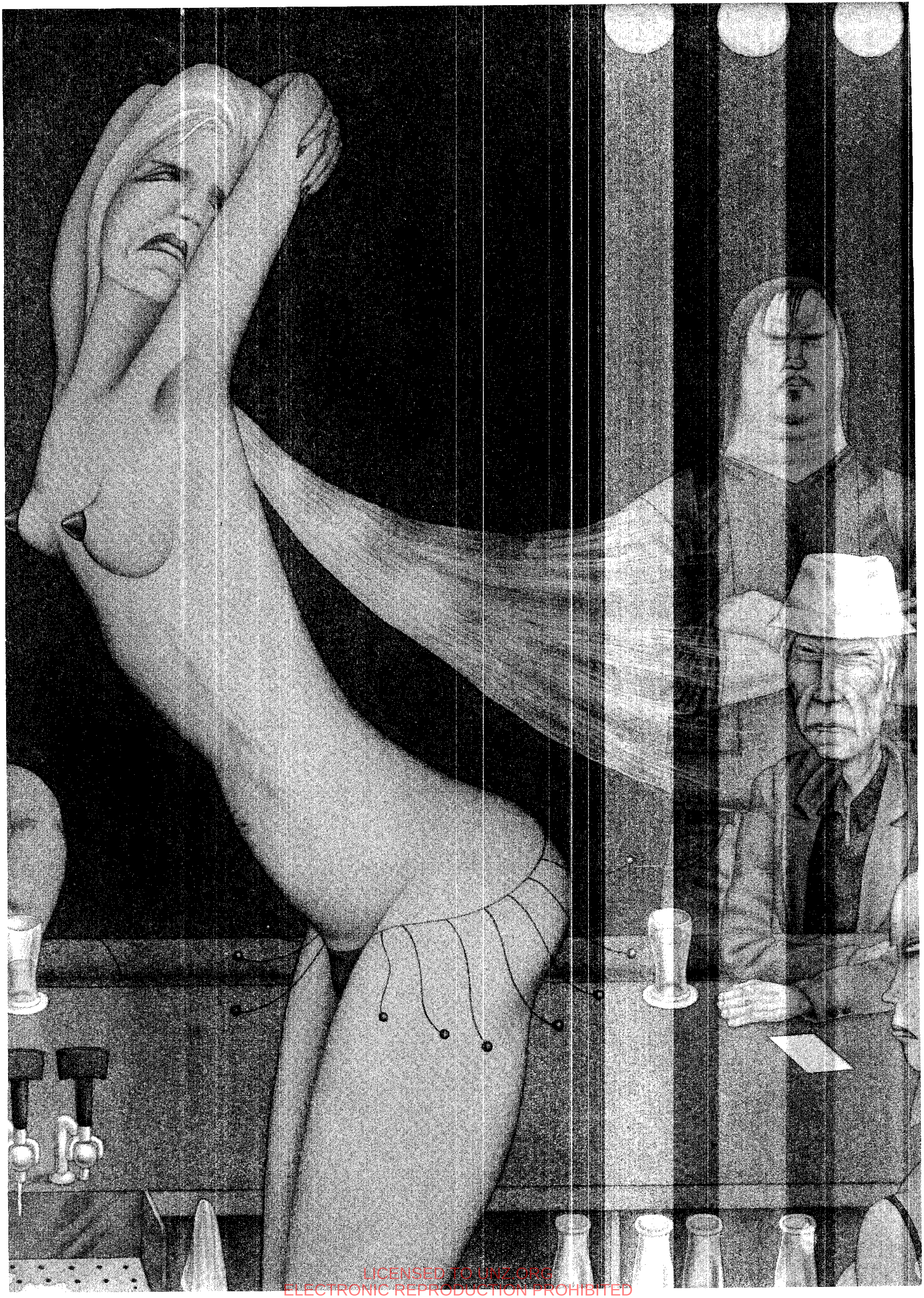
Nelson Algren is currently working on a book about fighter Hurricane Carter.

Illustration by Blair Drawson



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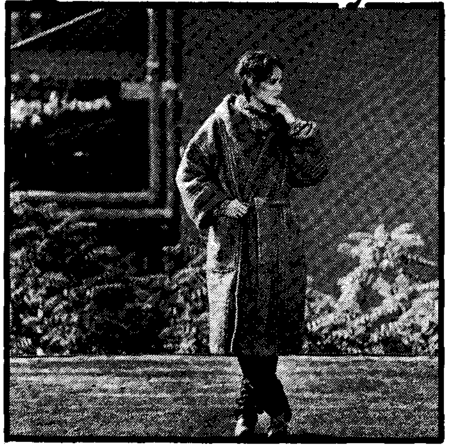

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"... 'Call the cops!' Animal shouted. 'Man refuses to pay the bill! Lock him up!'..."

list: beer, $3.75; bottle, $30; cocktail, $10.

Beneath, this gained legal support: "These prices are registered and approved by the State of New York Department of Consumer Affairs."

Some department. I'd like to see one of its members put out $30 for a cocktail glass of cheap white wine. If he did, he is unfit for public office.

"You ordered a drink for the young lady and now you refuse to pay—is that it?" Animal demanded to know. Then he loomed.

"I never offered to pay the young lady's rent and buy her a new pair of shoes. I never read the price list."

"That shows you're not a *gentleman*," Animal informed me. "If you were a gentleman, you *would* have read the price list. Gentlemen *always* read the price list."

Well, what do you know. That was what those men were doing studying a menu pasted into a restaurant window. And I'd always thought they were just studying prices.

Animal went into his ominous-sounds routine. "Call the cops!" he shouted to someone up front. "Man refuses to pay bill! Call the squad car! Take him away! Lock him up!"

"They'll be here in a couple minutes, sir." The little black girl in the leotard tried to support the house.

"It's all right, honey," I assured her, "I don't mind getting locked up."

"Oh, don't think you're going to get out tomorrow, Pops," Animal warned me. "Tomorrow's a holiday. You won't go to court till Friday."

"Friday is all right with me," I told him. "I'm not doing anything in particular over the weekend anyhow. Being locked up ain't too bad. I been locked up before."

"I don't doubt *that*." Animal attempted to be cutting. "I'm sure you have."

"The cops are on their way," Miss Stupidity warned me.

"I'm waiting," I told her.

"Don't worry," Animal reassured me, trying to sound as if he weren't weakening, "they'll be here all right."

"You'll be better off to pay up." The little black girl tried to help her boss. "It's their *policy*."

"*Their* policy," I pointed out, "not mine."

Animal sat down beside me.

"What they're going to do to you, Pops, is send you to *Bellevue!*"

"*Bellevue?*" I looked at him in astonishment. "Hell, Bellevue is where I come from! I'm out on a liberty pass. I ain't due back till Monday!"

"I don't doubt it," Animal repeated himself. I saw the seed of doubt begin forming in his eyes. He rose and went to the front and stood peering out as if expecting the police. I waited until he came by again.

"Where's the cops?" I inquired.

"We've decided to let you go, Pops," he let me know. "Get out."

I got up but didn't go straight to the door. I went down the bar to where Miss Stupidity stood in front of the cash register.

"You owe me six and a quarter," I reminded her. "I gave you a $10 bill."

"I don't owe you nothin', mister," she told me promptly. "*You owe me.*"

"Look, Dad," Animal came up to give me full warning, "we're trying to be good to you, and you keep bustin' our balls."

"Take him in the back room, Emil," Miss Stupidity urged him. This one really wanted *action*.

"You better go now, mister." The rather pretty black girl came up, looking worried.

I still didn't feel Animal was dangerous. But over his shoulder I could see the Puerto Rican blocking the door. *He* was.

Animal followed me to the door. There he gave me final warning:

"You're getting off light, Pops. You come around here again, I'm going to get another old man to whip your ass."

I was safe in the broad daylight of Eighth Avenue.

"Because you can't do it yourself, *can* you?" I hollered loud enough to get the attention of passersby. "You motherless alley fink, Bellevue is too good for you! You ought to be *caged!*"

I sauntered off, having just scored the first technical knockout of my life.

It took me six weeks to get back to Eighth Avenue with two summonses, one for Animal and one for Miss Stupidity, for harassment and for shortchanging respectively.

A great iron gate had been lowered over the front of the doorway. A bystander assured me the joint had been closed for some days.

Who was he? I hadn't even learned Animal's name.

Sooner or later I'll see him again. He may be wearing shades and have his head shaved, but I'll know him. Then I'll deliver, personally, the message I had planned to deliver in court. ▬

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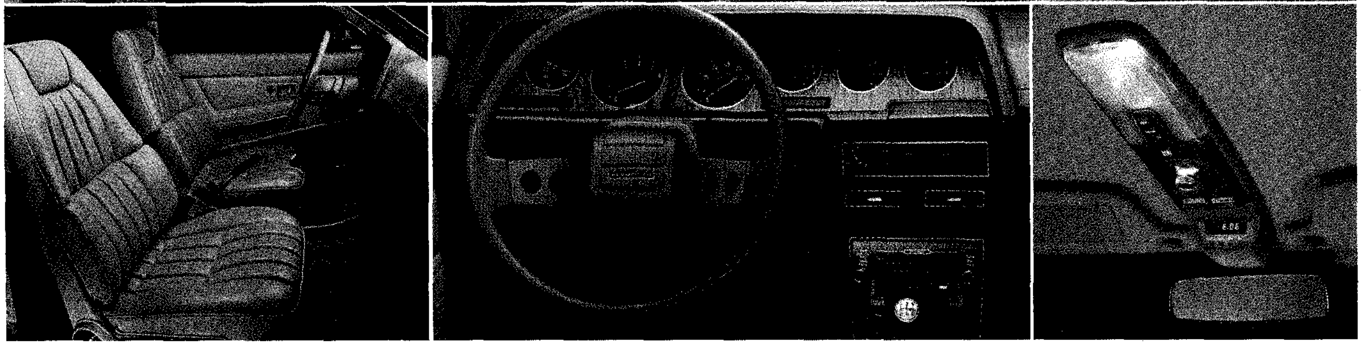

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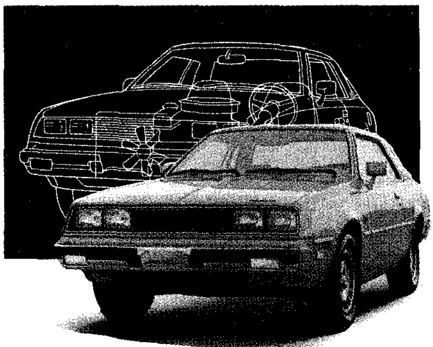

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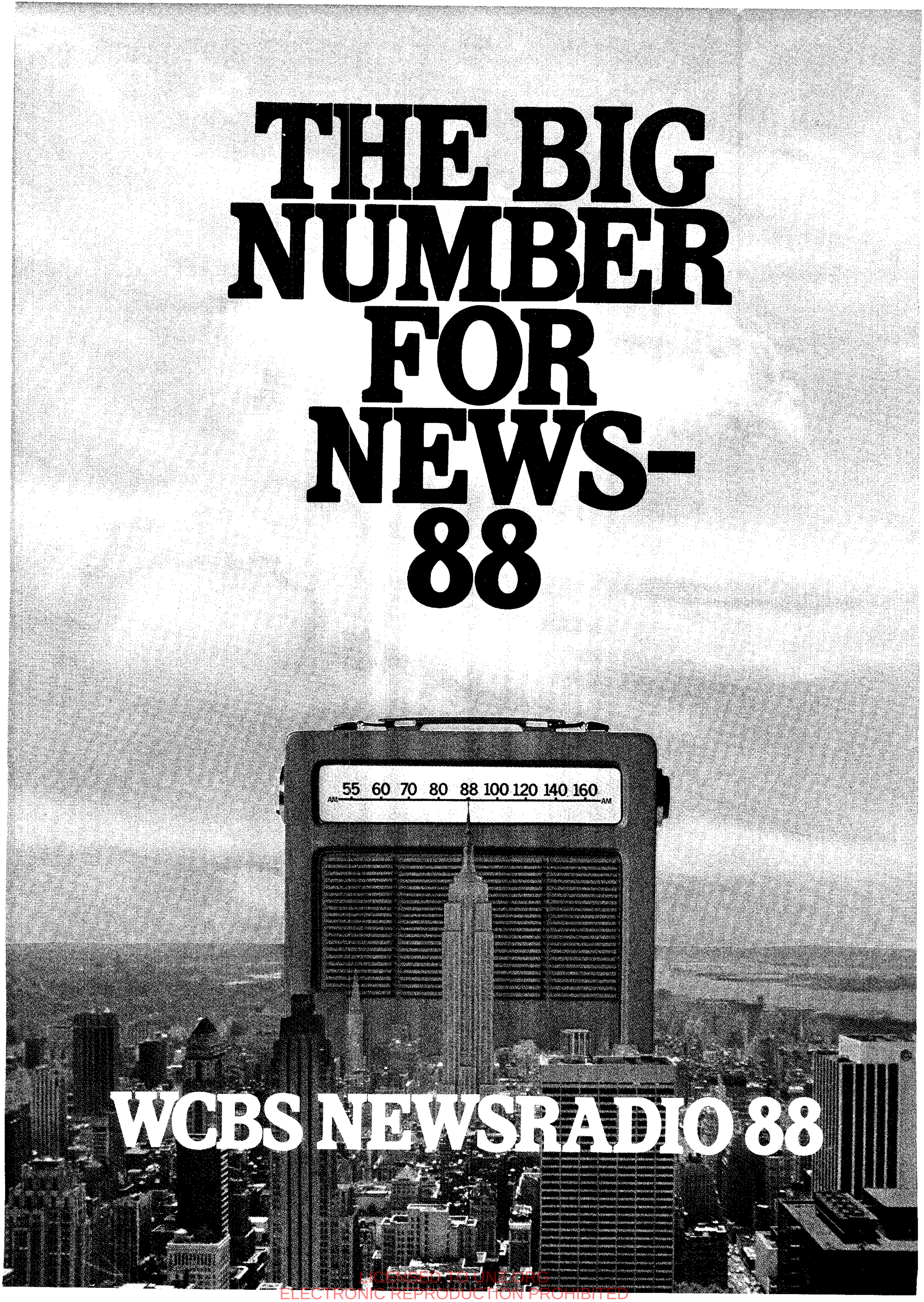
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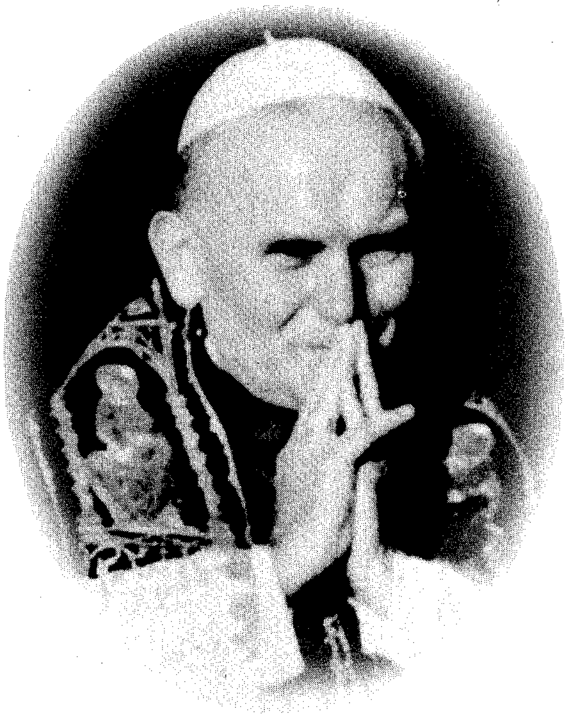

Pope John Paul II: The First Polish Pope

By Luigi Barzini

"...He told photographers in Rome to stop wasting film: 'The possibilities of my becoming pope are almost nonexistent'..."

ROME—Those who believe the church is divinely guided, those who always put trust in divine providence, and those who, hesitating and reluctant, believe in it *faute de mieux* must have taken great comfort from the election of Karol Cardinal Wojtyla as supreme pontiff.

Not only did it seem immediately to all a great and historic choice, fraught with significance—ecclesiastical, religious, and political—and the best of all possible choices, but all kinds of secondary details, ironies, and symbols surrounding it underlined the inscrutable divine design which had possibly inspired it. To mention only one, a secondary and seemingly superfluous particular: The Polish cardinal was naturally always at home in the Polish National Church in Rome. He had said Mass there for years, first when he was a student at the Angelicum (the Papal University in Rome) in the forties, when he worked at times for the Curia; when he came as a visiting bishop and archbishop; later when he took part in the Vatican Council; and later still when he was made a cardinal and helped elect his predecessor.

The church is dedicated to Saint Stanislas, bishop and martyr and the patron saint of Poland. It was built four centuries ago at the corner of Via dei Polacchi ("Street of the Poles") and Via delle Botteghe Oscure ("Street of the Obscure Shops"). This is a few meters from the Communist-party headquarters and a few meters also from where Aldo Moro's body was found. What better signs could surround the election of a pope who comes from a career of battling with Communism and violence?

Then his origins: He is the first non-Italian pope in 455 years. Popes have been Italian, with rare exceptions, almost from the beginning of the church until a few days ago for a series of reasons. First of all, the pope is the bishop of Rome and must be acceptable to his flock. Then, when the great nations of Europe were formed—France, England, and Spain—it was thought preferable and prudent to keep on electing Italians who could not be influenced by their sovereign; Italy did not become a nation until 1860 and was a weak nation at that.

Why Poland? It is (and has been for centuries) an unhappy, dismembered, and powerless country too, an Italy of the north. A Polish pope surely offers the same guarantees of autonomy as an Italian pope, but something more and infinitely better. While an Italian pontiff brings to the chair of Saint Peter the resigned experience of lukewarm flocks animated at best by a tepid faith, the

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Luigi Barzini is the author of The Italians.

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experience of struggling with the forces of evil, the secularization of society, and the power of atheistic and materialistic Communism only within a local provincial scene, John Paul II knows the suffering of the church under the paralyzing control of imperial Communism. He is a veteran of such struggles for survival. He also knows that the church is strengthened and becomes invulnerable when it defends, with the faith of the people, their national cultural heritage and national soul. This is the origin of the strength of Catholics wherever they have had to fight foreign oppressors belonging to heretic or schismatic churches and to preserve their identity. (Ireland, of course, is another illustrious example.)

John Paul II, however, is no elemental anti-Communist. He has a record of moderation, tact, and understanding. His pronouncements are diplomatic and seldom aggressive. But his stand on the fundamental tenets of the church is uncompromising, and his defense of its liberty (for that matter, of all liberties, including that of all religions) has always been rock-firm.

Furthermore, his experience of the toughness of contemporary life is unique. He was born in a small town, the son of a petty officer of the Polish army. Petty officers' families are not known to live affluent lives anywhere in the world. He learned discipline and firmness from his father. In his youth he was recruited by the Nazis into their forced-labor battalions. He saw the suffering, hunger, misery of his people during the war. Later he became a worker in a chemical factory to support himself as a student. He is, to be sure, an intellectual above all, a professor of philosophy and of theology, a linguist (he speaks Italian, French, German, and English, besides his native language), and a capable and energetic administrator.

All this one deduces from his biographies. What one can learn only from his friends is his charm, his capacity to fascinate people, his deep and cheerful faith, and his humor. Many of his friends cherished the "impossible" hope of seeing him pope one day. When a photographer snapped too many pictures of him as he landed at Fiumicino some days ago (photographers do this as a matter of course, to enrich their files), the cardinal stopped him. "That's enough, young man," he said, smiling, "you are wasting your film. The probabilities of my becoming pope are almost nonexistent."

What I learned watching him bless the city and the world from Saint Peter's balcony on the day of his election is that he is majestic, handsome, dignified, strong, healthy, and speaks a beautiful Italian with little accent, less of an accent, in fact, than John XXIII (Bergamasque), Paul VI (Brescian), or John Paul I (an endearing Venetian). He made only two almost imperceptible mistakes in his speech. He said *"nel spirito"* instead of *"nello spirito,"* and *"mi corriggerete"* instead of *"correggerete,"* an understandable Latinism. I also learned he sings beautifully (Polish Catholics are particularly proud of their music and singing). His Latin is crystal clear.

The Italians took his election at first with equanimity and later with enthusiasm. The need for a foreign pope had been felt for decades. The difficulty was the familiar one: the necessity to choose someone other than a man from a great and powerful nation (no American, Russian, Frenchman, Englishman); the need to find a man of suitable quality, experience, and authority from a secondary country; the need to select one with enough doctrine, the firm faith, the knowledge of the contemporary world, one fluent in Italian, familiar with the Vatican, able to cope with the Curia, make his own decisions. In the end, only the Italian candidates fitted the description, and the cardinals from all countries always resigned themselves to the election of one more of the same.

The people in Saint Peter's Square warmly applauded the new Polish pope. Many said: "E giusto. It is only right." Poland, the martyred bastion of our common civilization, the last outpost of the West, the defender of the faith (its own and that of all Catholics), quickly appeared as the right choice. It will be interesting to see what policy the new pope will decide on to cope with the Communist power in Italy, how Enrico Berlinguer will adapt his party's line to the new presence in the Vatican, what reactions the new conditions will provoke in the USSR. All this is in the future, and all speculation is necessarily wrong. All I know of the Communist reaction in Italy is what a Communist friend told me the night of the election: "Good choice. The Poles will be glad to get rid of a pain in the neck." The term he used was stronger. He said *"rompiscatole,"* or ball breaker, in the vernacular. Maybe the church needs a *rompiscatole* at this precise moment of history, and the Holy Ghost selected the best available.

Whether John Paul II will be a conservative or a liberal pope also seems an idle speculation. He is undoubtedly a staunch partisan of the Vatican Council's decisions. He took an important part in them and contributed to them one of the council's most learned documents. But conservative cardinals are also obedient (if not overenthusias-

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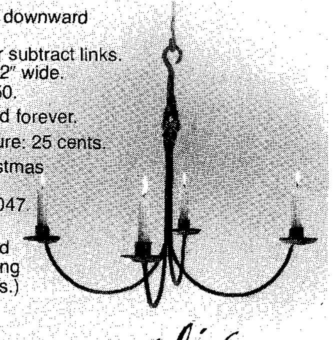

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"...Majestic, dignified, strong, he speaks a beautiful Italian with less of an accent than John XXIII, Paul VI, or John Paul I..."

tic) followers of the same Vatican Council's reforms. After all, these concern mainly matters of form, do not touch the substance, the dogmas, the tradition, and the enduring foundations of the church. Some reforms were mainly concerned with the organization and the modernization of offices, but not their purposes. What has to be borne in mind is that the church is not involved in a popularity contest. "Even if I were the last Catholic in the world," an American cardinal told me, "I wouldn't worry. All I want is truth."

Then, of course, church history proves that supposedly conservative cardinals, prodded by historic necessities, have turned into liberal popes and vice versa. Pius IX, for instance, was politically a liberal when elected in 1846. Then he delivered the Syllabus (a reactionary document if ever there was one) and convened Vatican Council I, which proclaimed the pope supreme and infallible. At the same time he promoted and encouraged foreign missions all over the world. Leo XIII, an aristocrat by birth and temperament, signed the *Encyclica Rerum Novarum*, which was considered a socialist, revolutionary, and dangerous document, and is an advanced social pronouncement even today. On the other hand he re-established Saint Thomas Aquinas as the supreme guide in matters theological; he shocked the Catholics in France (who were mostly monarchists and conservatives) by rallying them to the cause of the anti-clerical, atheistic, materialistic, positivist, secular republic.

Pius X was of humble origins, like John XXIII, John Paul I, and John Paul II, but condemned modernism and Americanism (a dangerous democratic heresy). At the same time he created the Biblical Institute, a daring new initiative to examine the sacred texts with all the skeptical resources of modern science. Pius XI condemned the extreme right-wing Catholic movement Action Française but signed the Lateran Treaty with Fascist Italy. The authoritarian Pius XII reformed archaic liturgies, founded lay institutes, and named the first cardinals outside Europe and America. John XXIII had a conservative streak, and Paul VI was tortured by the need to adapt the church to the modern, industrialized, urbanized, secular world of today and simultaneously preserve the faith intact.

What will the policy of the new pope be? I believe it is safe to say that his main contribution to history will be the importation to Rome of the staunch and fervent faith of his countrymen, the irradiation of his own faith to his collaborators. Other contributions will be his good humor, charm, tact, and that certain *simpatia* which he and John Paul I both demonstrated in their first appearances on Saint Peter's balcony, *simpatia* which is principally the visible emanation of hope. The world today needs hope above all.

For the rest, he will do what will be necessary, as events and problems mature, and needs will be felt. One forecast can safely be made. He will ask the Polish government, as Paul VI did years ago, for permission to visit the country, but, while Paul had to give up the project because of the impossible conditions imposed on him, John Paul II will make the trip and it will be a triumphant one. No Polish government will be able to prohibit it. ▬

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Theater/John Simon

IS PARIS BORIN

"...The Paris theater may be in worse shape than ours: *The Misanthrope* was done very badly; *Tartuffe* was mangled utterly..."

Although I went to France to be a member of the jury of the Fourth International Paris Film Festival, I decided to make it a double busman's holiday by attending as many plays as I could squeeze in between movies. I shall write about the films in my movie column in the *National Review;* here let me tell you about the five plays I caught. I may not have chosen them well, but on the evidence of what I saw, the Paris theater may be in worse shape than ours—after all, *Boeing-Boeing* is in its eighteenth year there.

I am sorry I missed a possible-sounding Musset and a Labiche at the Comédie Française, and that, because of the presence in it of the abhorred Jean-Luc Bideau, I avoided Stoppard's *Travesties,* which, by its very untranslatableness, might have been entertaining in French. A Maréchal staging of *The Imaginary Invalid* apparently had some good points, and that absorbing actor Jean-Pierre Marielle might have made even the latest tired Anouilh, *La Culotte,* about a woman-run world, somewhat interesting. Still, I opted for one half of the four-play Molière cycle Antoine Vitez had mounted at the Athénée, once Louis Jouvet's theater. Vitez, who is now one of the country's "in" directors (though not quite so "hot" as Chéreau, Planchon, Mnouchkine, or Lavelli), declared on TV that only as a quartet did Molière's plays take on interest and significance for him as a director, which should have been a tipoff to stay away. **The Misanthrope** was done very badly; *Tartuffe* was mangled utterly.

Herewith some highlights. Célimène makes her first entrance carried on by Alceste; we cannot tell whether she has fainted, dozed off, or been bitten by a tsetse fly; or why, whatever the case, a candelabrum is firmly ensconced in one of her dependent hands. I vote for the tsetse fly; at least such an insect loose backstage would explain why at various times some performer seems to be falling asleep in a chair while another is talking away. And perhaps it is to swat that fly that a character will often leave, while another is speaking to him, through one of the many doors of Claude Lemaire's single set for all four plays (doors, by the way, that seem to lead nowhere but into backstage darkness) and then come back through another door in time to make his reply. Very low-flying flies might also explain why a character will sometimes pile two chairs and one table on top of one another (these three pieces constitute the entire furniture—a frugality authentically Molièrian, but why, when nothing else is?) and ascend this paltry pyramid to orate therefrom.

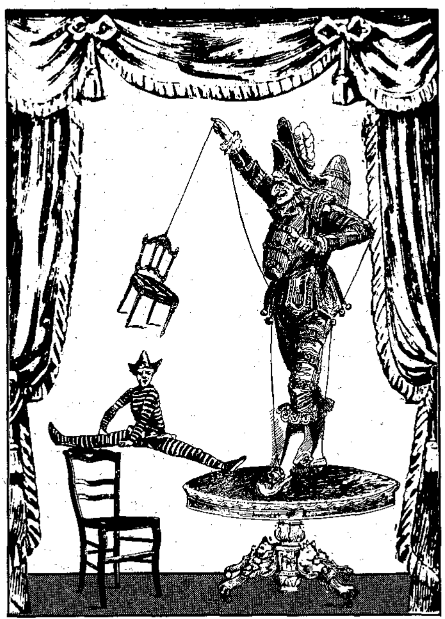

Illustration by Jo Teodorescu

In **Tartuffe,** Mme. Pernelle is played by a man in drag who does not even bother to make himself look or sound old; he (she) has a very long staff to beat the living daylights out of the scenery, which deserves it; or to throw furiously on the floor, which doesn't. Dorine, the servant, usually sits enthroned while her employers stand or hustle about seemingly waiting on her. Tartuffe, a very young man, immediately makes clear to the actors and audience that he is an unmitigated villain, so that Orgon, to be taken in, would have to be played by a two-year-old. This Tartuffe, moreover, is given to hopping and skipping about and sometimes also flapping his arms. At irregular intervals, a loud thunderclap is heard; whether it is the work of Jove, Jehovah, or a sound-effects man gone crazy remains uncertain. The cast responds to this phenomenon sometimes by collapsing with awe; at other times, by laughing maniacally. A piece of cloudy sky visible through a skylight suddenly rolls away, leaving a black patch.

An indignant gentleman behind me occasionally jeered loudly; at the end of his tether, he yelled, "C'est du Nō japonais!" and was nearly lynched by the reverent audience. Leaving at the intermission, I congratulated him on his taste and courage. In the street, I read Vitez's program note, which is total rubbish and twice misspells Dorine as "Dorinne."

My next outing was to the Oeuvre, once the great Lugné-Poë's stronghold, to catch **Les Aiguilleurs** (in English, presumably, *The Switchmen*), by Brian Phelan, an Irish actor-playwright particularly active in television. This concerns two old switchmen, one of them close to feebleminded, who play at running their station though no train has entered it in four years. Through bureaucratic inefficiency, they still collect salaries and are soon to retire to another abandoned railway station now up for sale, which they will convert into a dream cottage. A young hoodlum invades their privacy, takes over brutally, and prepares to convert the place into a pornographic photography studio. He turns the oldsters against each other, and at the end everyone is dead or dying. Constructed out of slivers of *The Caretaker, Who's Afraid of Virginia Woolf?,* and even *Of Mice and Men,* this flimsy and unoriginal product delighted a packed house.

However, the veteran Georges Wilson had directed sensibly, and, unlike in the Vitez Molière, the acting here by Wilson himself and Jacques Dufilho was solid, although that by young Fabrice Eberhard was somewhat less so. Jacques Marillier's delightful scenery, including a railway-station inner curtain and an amusing set of model trains, was well lighted by Gérard Keryse. The translation by Isabelle Famchon appeared to be sound.

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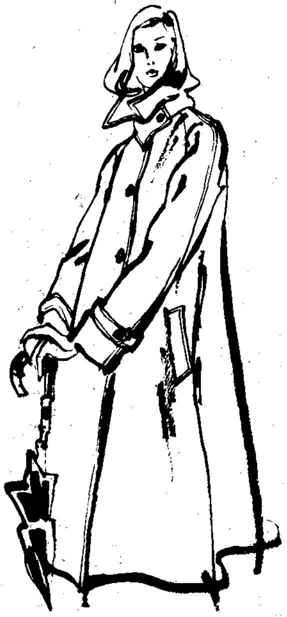

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There was nothing very sound about Georges Lavaudant and the Centre National des Alpes' production of Brecht's **Master Puntila and His Servant Matti.** This was a kind of Broadway musical-comedy staging with something like a few Richard Foreman touches thrown in. The heavy unit set represented a realistic highway curving toward the audience; on it, Puntila's touring car could roll or loll about. When a mighty downpour fell on this roadway, it produced most convincingly the look and sound of heavy rain on asphalt. But the autobahn devoured the play: A café, a sauna, a farm had all to sprout unbelievably from it. Movement and characterization shuttled wildly between naturalism and stylization, normal behavior and proto-ballet. Meaningless extras would be silhouetted against the horizon, and someone would occasionally sing a few verses in German, but with so impenetrable a French accent as to be incomprehensible to Gaul and Teuton alike. Neither Paul Dessau's song, nor the rest of the original folk-music score was used; Patrick Garel and Gérard Maimone's melodies were, however, amiable enough chansonnier versions of a Brechtian score. The acting was fair, but in no single coherent style; Jean-Pierre Vergier's set was interesting but quite wrongheaded. I left at intermission.

My last try was Geneviève Serreau's adaptation of Balzac's story **Peines de coeur d'une chatte anglaise** *(Heartaches of an English Tabby)*, performed by the Franco-Argentinian Groupe TSE, with considerable interpolated persiflage, under Alfredo Rodriguez Arias's self-indulgent direction. The characters wore masks based on J. J. Grandville's celebrated animal drawings, neatly enough executed by Rostislav Doboujinsky; sets and costumes were less captivating. The whole thing was a nice enough children's pageant with a few added, naughtily cute, adult touches; I left at intermission.

By far the most impressive piece of theater I saw was not really theater at all but the revue at the Lido, to which we Film Festival people were invited (otherwise it would never have occurred to me to attend). In this grandiose nudie show—interspersed for the sake of redeeming social value with a few clever circus acts—there was extraordinary theatrical knowhow. In fact, a real waterfall swelling to a flood and sweeping away an entire Japanese mountain village must be one of the neatest stage effects ever pulled off. Too bad that it has to be at the service of vulgar nonsense. ■

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All experienced wine lovers know they must own Hugh Johnson's world-famous classic, THE WORLD ATLAS OF WINE. But even if you are just beginning to buy and enjoy wines, here are 10 reasons why this extraordinary volume will quickly pay for itself many times over:

1 "No wine lover should be without it," said the *New York Times*, summing up worldwide acclaim for the first edition—ranging from California ("a glorious book"—*San Francisco Chronicle)* to France, where the supreme authority (NAO) designated it as a major landmark in the literature of wine. Over 600,000 copies have now been sold.

2 The only complete atlas of wines and spirits of the world, its full-color maps (newly extended for this edition) take you on a journey of discovery from the ancient vineyards of Europe... through Burgundy, Champagne, Beaune, Madeira...to every wine-producing region of the world, including newly-established vineyards in Argentina and Australia. Coverage of the Americas—especially California—has been greatly expanded.

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4 Over 1,000 wine and spirit labels are reproduced (nearly all in full color) and carefully explained. You'll know, for example, the difference between a "grand cru", a "premier cru," and a "cru classe;" how to spot a true Chianti; what to expect in a California wine labeled "Cabernet Sauvignon."

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6 All information has been gathered from the most authoritative sources. The Office International du Vin in Paris, as well as local viticultural organizations around the world, offered full cooperation. Mr. Johnson has personally visited most of the vineyards and wineries he describes.

7 Far more than a celebration of wine itself, the completely revised ATLAS is an up-to-date tour of the wine-producing world, full of color photographs and anecdotes to delight the armchair traveler, as well as practical information for wine-lovers planning travels of their own.

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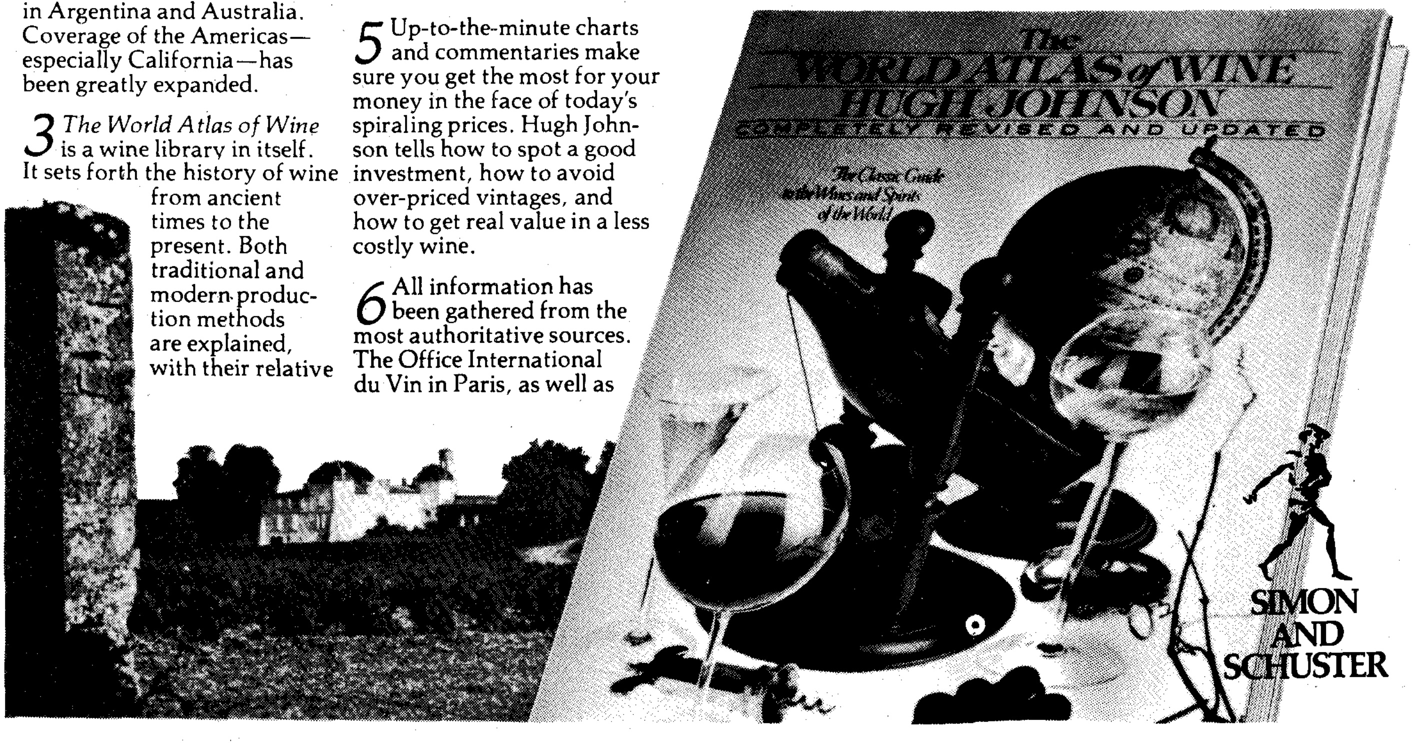
9 To make this wealth of information readily accessible, the ATLAS has both an extensive index and a gazetteer whose more than 7,000 entries include every geographical and viticultural name that appears on the maps.

10 Best of all, THE WORLD ATLAS OF WINE is an extraordinary value. This storehouse of wine facts, wine lore, and practical pointers on purchasing and enjoying wine—a virtual encyclopedia of wine knowledge written by one of the world's foremost wine experts and published in a lavishly illustrated, oversize volume—is priced at just $29.95. Available now at any bookstore.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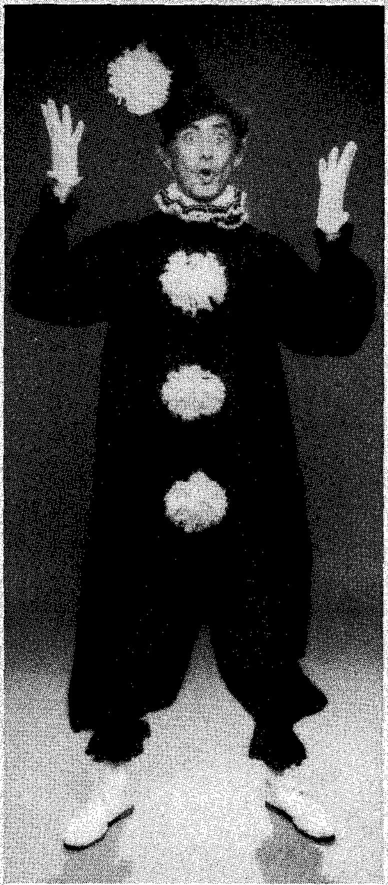
BEST BETS

Recommendations of events, places, and phenomena of particular interest this week

By Ellen Stern



Going Through Costumes

Because Gene London (above) has so many antique clothes, it's only natural that plenty of them look like costumes. But better than that, some actually *are* costumes—and here it is Halloween. There are white satin Pagliaccis and checked-taffeta bathing beauties and red-white-and-blue chintz Uncle Sams. Something for everyone, dating from Victoria to the 1960s, ranging in price from $10 to $10,000.

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Eat Your Words

Fichi are figs, and Blarney is a mild cheese, and espadon is swordfish, and bruschetta is garlic toast, and *Don't Ask Your Waiter* is the dandiest little guide to what's on a menu (and how to pronounce it) that we ever did see.

DON'T ASK YOUR WAITER/*By Pauline and Sheldon Wasserman/Stein and Day/$2.95*

Rogues Gallery

"I just loved their faces. They looked really tough and dangerous and, at the same time, vulnerable. They kind of moved me," says Larry Zingale of the antique police mug shots on which he has based his "Wanted" series—lovely primitive portraits of all-American criminals. Other subjects include Bruno Hauptmann (below) posing in a lineup, Babe Ruth, snowflakes, fat ladies, and landscapes.

LARRY ZINGALE/*Through November 7*
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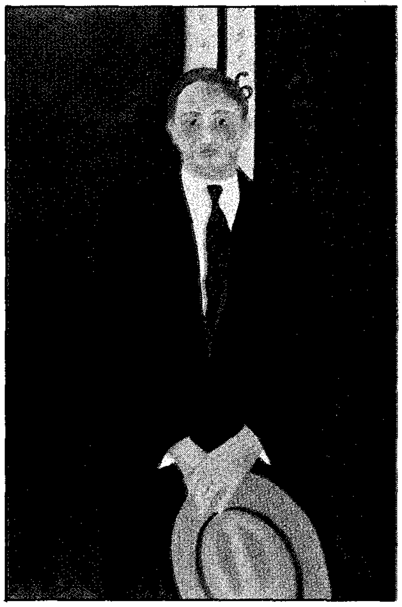

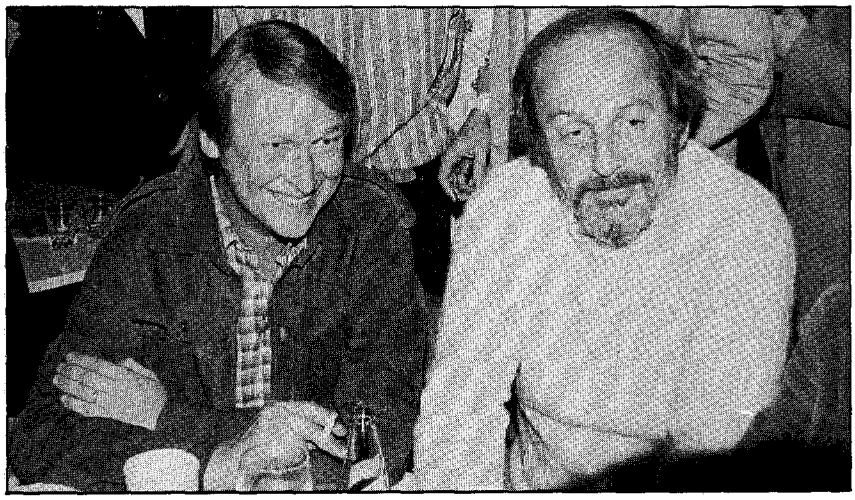

Mike Nichols and E. L. Doctorow have some drinks before dinner.

A Doctorow in the House

As we go to press, *Drinks Before Dinner* is 85 percent sold out. How could it not be, seeing as how it's a new play about an East Side dinner party by E. L. Doctorow, directed by Mike Nichols, and starring Christopher Plummer as the guest who is most overwhelmed by a sense of doom.

DRINKS BEFORE DINNER/*October 24–December 3/Public Theater*

Illustration: top left, Andy Lackow; photos: left, Armen Kachaturian; right, Carol Rosegg

86 Proof Blended Scotch Whisky. Imported by James Catto & Co., N.Y. ©1978.

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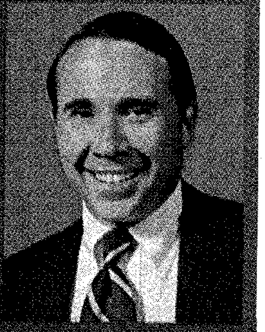
Many people think bankers are stiff and stodgy. Not so. It takes individuality and independent thinking to succeed at anything, especially banking. That carries over into your personal life as well. Choosing a scotch is a simple example. You can go with the crowd and waste dollars on a well known label. Or, you can go with a scotch based on your own good taste. I do. I drink Catto's.



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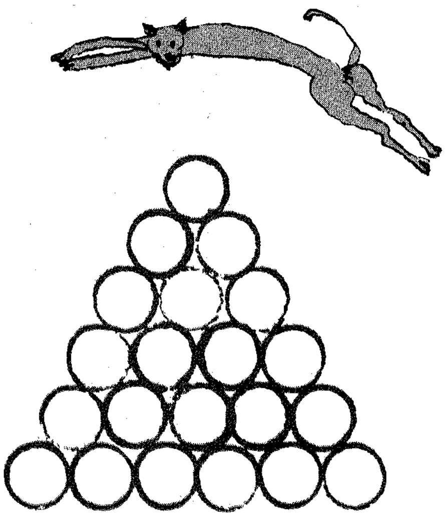
PARTLY TO MOSTLY VARIABLE

> "...We can see that Cunningham is usually preoccupied by a particular movement or theatrical concern each time he choreographs..."

We've gotten so used to **Merce Cunningham**'s Events—choreography presented in any order, any space, in bits and pieces and patchwork combinations—that it's easy to forget his works are not all alike. The Cunningham company's City Center season showed with startling clarity the difference between Cunningham dancing and a Cunningham dance.

Of course, dancing in a particular set of costumes and décor, accompanied by a particular set of sounds, looks different from what's simply passing through an unembellished open space. And a title—*RainForest, Inlets*—sets you up for a whole lot more specific experience than an Event #178. But the switch from more or less open-ended and randomly connected movement sequences to a self-contained, finite series of actions called a dance must have as profound an effect on the dancers' perceptions as it does on ours, and the company looked more than just technically potent as it worked with the implicit theatricality and playfulness of the Cunningham dances.

These dancers' usual demeanor is noncommittal. They aim for neutrality, but often they look dead serious or even sour; and sometimes their gaze becomes fixed on some empty area of space for long periods of time. Not responding to the companions with whom they're creating intricate physical patterns, their faces look less alert and intelligent than their bodies. When they get a chance to do the dances as dances, some of the blankness goes away, and there's a shared sense of drama, of fun, of sensuality and intimacy.



Cunningham's range as a choreographer is also much broader than we might expect from the Events, where one kind of movement cancels out another during the egalitarian process of collage. Even when he did repertory more often, people used to identify his dances by their settings, and it's true that *RainForest*'s atmosphere is very dependent on the Andy Warhol silver helium-filled pillows gently bumping through the air against black background and changeable white lighting effects by Charles Atlas. But the dance, choreographed in 1968, also has a very specific movement vocabulary. The body moves from the center with gut-pulling intensity. The dancers work a lot on the floor, and, when they're in pairs, with lots of body surfaces in contact. They throw or drag their weight around, often violently. It's easier for animal images to emerge in this dance than in *Summerspace* (1958), for instance, where the movement is practically all locomotion—running, skipping—with only glancing body contacts and brief resting moments.

With twenty years' dances on view during the season, we could see that Cunningham is usually preoccupied with a particular movement or theatrical concern each time he choreographs. *Inlets* (1977), visually and aurally influenced by the Pacific Northwest, where it was made and where Cunningham comes from, uses the upper body in much more sinuous, fluid ways than his other pieces do. *Inlets* is a quiet, almost moody dance. To John Cage's combinations of hollow and rustley sounds, the dancers seem to dissolve and undulate in and out of a fog created by scrims and shifting lights.

But it's an entirely different kind of quiet from the contemplative stillness of *Rebus* (1975), where, in David Behrman's dreamlike landscape of sustained vocal tones over even more sustained electronic tones, Cunningham as mastermind stands apart from a group of ten dancers. Sometimes he seems to be imagining them, as they freeze in midmove; other times he manipulates one of them, makes shadowy motions that they fill out and complete, turns his back on their gyrations as if their youthful speed and strength can carry them without his help.

The new *Fractions*, with Jon Gibson's electronically orchestrated flute solo, reminds me of some 1960s Cunningham works. The company was smaller then, and he was less interested in mass formations and big concerted bursts of energy than he's been recently —in *Torse* (1976) and *Sounddance* (1974). *Fractions* is a dance where many things are going on at the same time. The audience can scan the whole buzzing stage or zero in on one dancer, a choice that's especially disconcerting with something like the totally different simultaneous duets by Louise Burns and Chris Komar, Ellen Cornfield and Robert Kovich. But then, Cunningham clears everybody off the stage so we can see Lisa Fox's solo. Fox has a Twyla Tharpian sort of wriggliness in the upper body, an air of slipping through space, but her legs are balletically powerful—a fine contradiction.

Sometimes Cunningham even seems to be choreographing dances to look like Events. We've been looking at the parts of *Changing Steps* (1974) woven into Events for years, so that it didn't make one cohesive dance when it was all put together, but I found no motivating logic in *Exchange* either.

This is Cunningham's latest company work, a big piece using all fifteen dancers. There's a Balanchinian oddness about it—like four couples working first in unison, then two of them starting to do entirely different things from the other two. At some point, everyone goes off and comes back with close-fitting gray sweat pants over their identically colored gray tights. Torsos hang and swing way out, then hunker back into proper alignment. And all the dancers don't gather onstage at once until the very end. That's when I decided that maybe it was a dance about various ways you can amass that many people. ▬

Illustration by Gail Geltner

Legal Aid/Andrew O. Shapiro

HOODWINKED NO MORE: TIPS FOR THE USED-CAR BUYER

"...What can you do if you buy a used car that doesn't meet safety and equipment standards? There is legal lemon aid available..."

To New Yorkers who can't tell a steering-wheel shaft from an elevator shaft, shopping for a used car is a little like playing blindman's buff. Often the only precautions taken are kicking the tires and avoiding dealers who resemble a former Republican president.

If you fear getting stuck with a jalopy—or if you have already been victimized—there is legal lemon aid available in the state's Vehicle and Traffic Law. Section 417 sets minimum safety and equipment standards for used cars. Even more important, it creates an *implied warranty of serviceability,* which means that your used car must be fit for the road.

Let's run down a checklist of safety and equipment requirements that the dealer must satisfy on your car:

Brakes. Loose or worn parts in the brake mechanism must have been repaired or replaced. The parking brake should be able to hold the car stationary even though the engine is running at a slightly accelerated speed and the car is in gear.

Tires. No baldies! Tires should have sufficient tread and be free from blowout patches or breaks in the tire fabric.

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Defrosters. A working windshield defroster is mandatory in all 1964 and newer models. On 1974 and newer models (except those with roll-down rear windows), a rear-window defroster is required.

Safety equipment. The car must have all the following equipment in good working order: headlights, taillights, stoplights, and directional-signal lights; a blinking-front-and-rear-hazard-light mechanism on 1966 and newer models; approved safety glass in the windshield and windows; and seat belts on 1963 and newer models (there must be one set of belts for each passenger for whom 1968 and newer cars were designed).

Other equipment. The following must also be in good working order: muffler, horn, windshield wipers, and rearview mirror (and side-view mirror on 1968 and newer models).

In addition to these requirements, Section 417 entitles you to an *implied warranty of serviceability.* This warranty means that the dealer automatically certifies that the car is, in the words of Section 417, "in condition and repair to render, under normal use, satisfactory and adequate service upon the public highway at the time of delivery." Notice that the warranty relates to the condition of the car when it is delivered to you. Any defect that can be attributed to that condition—even though it shows up only after delivery—may be a violation of the warranty.

There are no hard-and-fast rules for applying the warranty. It certainly does not guarantee you a perfect car—only one fit to give *adequate service under normal use.* So you can't justifiably complain if, say, a used car with 40,000 miles on it gets only 18 miles per gallon despite an EPA rating of 22 miles per gallon.

On the other hand, if the car starts leaking transmission fluid shortly after you buy it and the transmission burns out, or the battery goes dead the day after your purchase, then it's fairly clear that the car was not fit for the road when you bought it.

In one instance, a used car with a cracked cylinder wall was sold to an unsuspecting New Yorker. Instead of repairing this serious defect, the dealer had hidden it beneath a heavy, glue-like sealant. After the car had been driven for a few thousand miles, the cylinder wall blew out. The dealer had clearly breached the warranty of serviceability.

What can you do if you buy a used car that doesn't meet safety and equipment standards or the implied warranty? Step one is to complain to the dealer. Let him know that you know all about Section 417 of the Vehicle and Traffic Law. Request whatever you consider fair under the circumstances: free repairs, an exchange, a refund.

Don't let the dealer hoodwink you into thinking that your car isn't covered by Section 417. For example, he may point out that he wrote or stamped "as is" across your bill of sale. That language is illegal and doesn't get him off the hook. A dealer cannot disclaim his obligations to you under Section 417.

Another illegal ploy is to write "junk" on your bill of sale and official motor-vehicle forms. While "junk" is a valid designation if the car is being sold to a scrap yard—or, perhaps, to a hot-rodder who plainly intends to cannibalize the car for spare parts—selling a car as "junk" is illegal when the dealer knows that you're planning to drive the car on the highway.

Suppose the dealer just stonewalls. Then it's time to escalate your tactics. Tell him that unless he lives up to Section 417, you're going to report him to the New York State Department of Motor Vehicles (DMV). The DMV has the power to suspend or revoke the dealer's license to sell cars if he has violated the Vehicle and Traffic Law.

If this threat doesn't scare any action out of the dealer, then complain to the DMV. You can file a written complaint

Illustrated by Jacqueline Chwast

on an official DMV form (VS-5D), available at any local DMV office statewide. Or you can simply write a letter containing your name, address, and telephone number—as well as the dealer's; a description of the used car (year, make and model, plate number); and the nature of your complaint. Send your letter (or Form VS-5D) to:

Department of Consumer and Facility Services
Empire State Plaza
Albany, New York 12228

Include copies (not originals) of any documents connected with the sale.

You can also telephone your complaint to the main DMV office in Albany on the following toll-free numbers:

From New York City: (212) 682-5780.
From Nassau and Suffolk: (516) 292-0107.
From Westchester and northern counties: (800) 342-3823, -24, -25.
In Albany: (518) 474-8943.

You will speak to a DMV consumer-service representative who will take your complaint.

If your complaint warrants a field investigation, a DMV inspector will visit you to examine the car (he is a trained auto mechanic). He may road-test the car or take it to an official New York State auto-inspection station.

Whenever the inspector believes that Section 417 has been violated, he will get in touch with the dealer, get his side of the story, and see if the dispute can be settled (e.g., repairs, a refund). If the dealer refuses to cooperate, a hearing may be ordered at the local DMV office. This proceeding is really between the DMV and the dealer; you appear, if at all, only as a witness. The hearing can result in a suspension or revocation of the dealer's license to sell cars.

Legally speaking, the DMV does not have the authority to compel a dealer to refund your money or even to make repairs—although informal pressure is often applied. If you want your money back, you may have to sue for it.

In a 1978 small-claims case in Utica, New York, Margaret Natale successfully sued Martin Volkswagen, Inc., for breach of the implied warranty of serviceability under Section 417. Ms. Natale paid $416 for a used 1969 Chrysler. Within a few days, she had to install new points in the car, a new battery, a new alternator, and a new starter; a short circuit in the electrical system had to be repaired; light bulbs had to be replaced; and the car had to be towed off the road. The cost to Ms. Natale was $302.58.

In court the dealer pointed to a disclaimer on the bill of sale, which said the car had been sold "as is." The court disregarded this evasion of the law, because the warranty of serviceability cannot be waived. Ms. Natale was awarded $718.58 (the purchase price plus her repair expenses), based upon the breach of warranty.

If less than $1,000 is at stake in your dispute, you can sue the dealer for that much in New York City Small Claims Court. When a larger sum is involved, you should get advice from a lawyer. ■

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BEST FEATS FORWARD

"...The Met, for the first time in its 97-year history, now seems to be moving its good young singers up through the ranks..."

The Metropolitan Opera has begun its season exceptionally well. I cannot remember a time, at least not in recent years, of so many superlative performances within a span of less than a month. New singers have provided some of the excitement; as much, if not more, has been generated by familiar singers taking on new roles. It is also much to be admired that, for the first time in the company's history, there seems to be a real desire to move good young singers up through the ranks. I am thinking, for example, of the rise to stardom of James Morris, who came to the company as a utility bass for small roles and who now—as his Claggart in *Billy Budd* amply proved—has developed into an outstanding singer in major roles. I am thinking also of Betsy Norden, an enchanting Sophie in *Werther*, who is one of a mere handful of singers in the company's 97-year history to move up out of the chorus. This should be encouraging news for the many aspiring singers in this country who, not many years ago, were hesitant to think about a Met career for fear of a lifetime as the Messenger in *Aïda*.

During the company's first week, Renata Scotto sang her first Desdemona in this house. Barring a few minor accidents at the top of her range, to which one must be reconciled in any Scotto performance, it was a powerful, original interpretation. Scotto has slimmed down in the last few years, without detriment to her voice; now not only can she move like an actress, but her singing has also taken on a heightened dramatic coloration. She was, therefore, an ideal partner for Jon Vickers's Otello—Vickers, with that extraordinary dramatic tension he can get into his every phrase. With the marvelous surge of the orchestra under James Levine, this was an **Otello** of uncommon quality.

A few nights later, another triumph: **Fidelio**, wonderfully paced in the pit by Karl Böhm, who again drew prodigies of execution from his players. The Fidelio was Hildegard Behrens, a spectacular surprise. Her Giorgetta in *Il Trittico* a few years back was excellent but still gave no clues to the powerful dramatic soprano she has since become. Her voice is big, clean, and amazingly accurate even when Beethoven's writing is less than grateful. A slender, tall woman who cuts a believable figure in her boy's disguise, Behrens was altogether riveting in a role that, for all its magnificence, can easily be made absurd. It was an exceptional production overall, with a lovely, immensely touching debut performance by Arleen Augér in the ungrateful role of Marzelline; a decently dramatic, if not entirely secure, Florestan by James King; a marvelous Rocco by Kurt Moll; and, in another debut, a grand, sonorous Pizarro by Siegmund Nimsgern. And, at the end, Bernd Weikl came on for the half-dozen lines of Don Fernando and, as usual, stole the show. The Boris Aronson sets from 1970, with their atmosphere of gloom and menace, looked especially fine under Gil Wechsler's new lighting.

It would be stretching a point to think of any performance of **Werther** as a triumph, given Massenet's tawdry, supremely dull score, but this season's revival is, again, in competent hands. Julius Rudel came on late to conduct, after Richard Bonynge bowed out, and it was something of a jolt to see that familiar face in unfamiliar surroundings. He conducted the usual clean, spirited performance that is his way with French music: no exceptional feeling for the style of the piece, but a good feeling for how to keep the music moving. Placido Domingo gave a good, clear account of the title role; again, it was not what you would call stylish—is there a "French" tenor today who could bring to the role what Nicolaï Gedda could in his prime?—but reasonably intense in its own all-purpose way. Elena Obraztsova was the Charlotte; her voice, dry and rather metallic in its upper range, doesn't fall gratefully on these ears, but her dramatic style is powerful, both as something to watch and in the way that lines are colored to mean something relevant.

After three nights of such generally high quality, the first **Rigoletto** was, in most ways, a disappointment. This production, new last season, has always been visually controversial, due largely to Tanya Moiseiwitsch's curious, nondescript set that forces the action into unnatural and often anti-dramatic patterns. But last year, at least, the musical aspects were splendid, molded by James Levine into a performing unit that seemed to approach Verdi's astonishing score as something new. This year the conductor is Giuseppe Patané, who apparently sees his job as that of staying out of the singers' way. Traditional cuts that Levine had opened last year—the two solo reprises of "Veglia, o donna" in the second scene, for example—were once again observed; a company that insists on doing *Lohengrin* and *Tannhäuser* uncut has no business suppressing a single note in so taut and terse a work as *Rigoletto*. And would Levine have allowed Cornell MacNeil, the Rigoletto, to hold onto his final A flat in the "Sì, vendetta" duet right through the curtain, long after the Gilda, Judith Blegen, had relinquished hers? A *Rigoletto* that nurtures standard cuts and distended A flats at the expense of the score is not what the new Met is supposed to be about.

This was Blegen's first Gilda; I have always admired her fresh, unmannered artistry, but this is not her role. Even ignoring a memory lapse in the "Caro nome," her singing was passionless, more than a little tentative. Neil Shicoff, the Duke, continues to impress as a

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smart young singer on the rise, but his rather sleepy stage manner sometimes comes through into his singing, which lacked some of the panache the role requires. Better than any of these was Kurt Moll, whose two brief appearances as Sparafucile gave the evening what little dramatic substance it possessed. What a noble, powerful singer!

Suspicions that had begun to take shape on the Met's opening night—that maybe **Tannhäuser** was an ever so slightly better piece of musical drama than I have long let myself believe—drew me back for the season's final performance, which captivated me utterly. Levine's control of the score has grown greatly since last season; I do not remember from before his immaculate detailing of the complex ensembles that end the first two acts. Beyond this, there has been this year the immensely moving Elisabeth of Teresa Zylis-Gara, whom I already noted at the opening-night performance this year, but whom I cannot praise often or warmly enough. It is a vocal and dramatic performance that transmutes a cardboard character into a flashing, vivid human creation. And, when the vocal magnificence of her work has been honored, one remembers her on the stage—the way, to cite one instance of many, she created a figure of utmost heartbreak as she stood among the pilgrims in the final act, crushed, her search in vain.

And again, there was the enthralling work of Bernd Weikl, whose slight cold did nothing to the eloquence of his Wolfram, and of Kurt Moll's Landgrave. Jess Thomas's Tannhäuser was, however, somewhat threadbare; apparently we are to be denied the sublime heldentenor he once promised. The Venus of Dunja Vejzovic was also rather dull, especially after the marvelous work of Tatiana Troyanos on opening night. But the enchantment of Günther Schneider-Siemssen's sets remained undimmed.

Montserrat Caballé is not on this season's Met roster, but she did sing some Richard Strauss—the Four Last Songs and the final scene from *Salome*—with Mehta and the Philharmonic recently, the *Salome* with such piercing intensity as to make one long to see (well, at least to experience) her in the complete role. "Piercing" has to be the word; Mehta apparently has no ear whatsoever for balance. As he had with several concerto soloists this season, he whipped the orchestra to a volume that even the stentorian Caballé could barely penetrate. And his phrasing of the final orchestral notes of the scene was so lurid as to almost erase memories of the splendor that had gone before. ▬

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Stony silence: *The god Chac reclines atop Chichén Itzá's Temple of the Warrior.*

Yucatán Adventure

Your trip to Yucatán is likely to commence in Mérida. With a population of about 300,000, it is the only city of any size in the Yucatán peninsula. From the air it seems incongruous and threatened by the jungle, which surrounds it on three sides, but it's a thriving little metropolis, with several shabby but comfortable air-conditioned old hotels and a handful of excellent restaurants specializing in pork, chicken, and fish dishes. The architecture is eclectic, but the dominant theme is Spanish colonial. The great older houses of the rich lining the eight blocks of the Paseo Montejo are imitations of nineteenth-century French chalets, but the broad, tree-lined avenue itself, dominated by handsome monuments to the poet Justo Sierra and the revolution, could only be Spanish-Mexican. Modern touches are provided by pizza joints, movie posters, and Coca-Cola signs.

> The jungle is the dominant presence here. You feel that Mérida could vanish as completely as the great civilization it replaced, under a carpet of thick, tangled brush.

The Spanish founded Mérida in 1542 and built it over the ruins of the Mayan city of T-ho. Six months later, the Spanish army, 400 strong, defeated a Mayan horde of about 40,000, which seems improbable until you realize that the Spanish had guns and cannons while the Mayans made their weapons out of stone. The Spanish victory effectively ended organized resistance to their presence in the peninsula, and from that time on the Indians

Photograph by Tom and Michelle Grimm/After Image

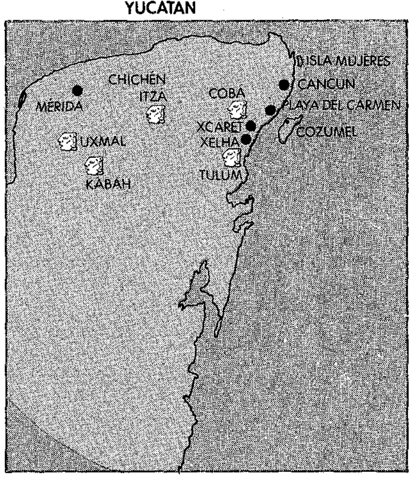
survived as virtual serfs. Catholicism became the official religion, and churches soared over the ruins of the Mayan temples. And what the Spanish failed to destroy the jungle soon overran and buried. Not only did the Mayan civilization sink from view, but the Spanish invaders themselves were soon cut off. Until 60 years ago, the only way to get to Yucatán from the interior of Mexico was by burro.

The jungle is the dominant presence here. Even in Mérida, with its bustling streets and crowded public squares, it is never out of mind. You can sense it in the warm, humid air and the way vegetation takes root in every crack in the pavement, so that the feeling grows in you that Mérida itself could easily disappear under a carpet of thick, tangled brush to vanish as completely as the great civilization it replaced.

The drive south from Mérida to Uxmal is an easy one, over 50 miles of straight, well-paved road, but it also provides a clue to what may have happened to the Mayans. The countryside is flat, devoid of rivers and lakes and covered by thick, scrubby brush. The soil is rocky and hard, with few trees of any size, and the tiny towns you drive through are merely clusters of thatched roofs gathered around the bulky eminence of a stone church. It is hostile, unfriendly country, basking in humid sunlight, while overhead black buzzards float endlessly in an empty sky. No wonder the Mayans prayed a lot and to such a bewildering variety of deities. Their very survival depended on the watchful benevolence of too many supernatural beings, among whom the fierce-visaged Chac, the hook-nosed god of rain, dominated daily events. The whole of Yucatán is a limestone shelf largely dependent for water on a capricious summer rainy season; only here and there is it dotted by shallow ponds and *cenotes*, deep wells formed by natural breaks in the terrain.

Uxmal, which flourished in the great so-called Classic period of Mayan history, from about 600 A.D. to 1000 A.D., depended for its water exclusively on a system of artificial cisterns called *chultunes* and was probably abandoned when Chac went into a funk and failed to deliver. At Uxmal, as in most other Mayan cities, the people simply walked away, leaving behind their great temples and pyramids, which the jungle quickly reclaimed. The act is a recurring mystery in the Mayan drama, one that scholars still hope to solve by deciphering the Mayans' hieroglyphics.

Chichén Itzá's Sacred Well has yielded up skulls of sacrificial victims, jewelry, weapons—a treasure whose value has been surpassed only by that of Tutankhamun.

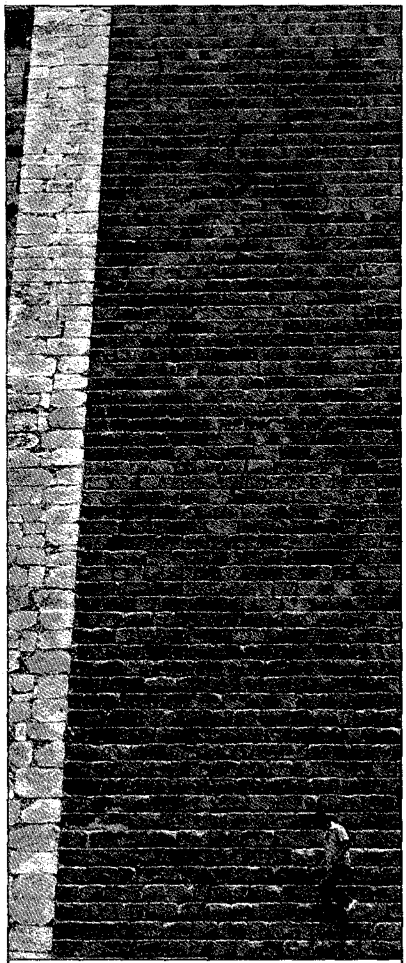


Of all the Mayan sites, Uxmal is the most glorious. The ruins extend for about half a mile to the right of the road and about 700 yards in from it. These Mayan "cities" were not actually lived in, but were centers of religious worship and public ceremony. At Uxmal, the Mayan culture, uncontaminated by outside influences, can be seen at its highest stage of development, especially in such structures as the Pyramid of the Magician, the Palace of the Governor, and the Nunnery Quadrangle, where every night the authorities put on a spectacular light-and-sound show that recalls the grandeur of this vanished civilization.

First, tour the ruins in daylight, then drive twelve miles farther south to Kabah, another abandoned Mayan site, where the great buildings have not been so completely restored as those at Uxmal. Clambering over these rarely visited ruins, you might startle a large iguana that has been basking in the sun among the tumbled stones. It's a heady feeling, and also a bit spooky, to be all alone in the remains of a large city.

Back in Uxmal, sit around the pool of the Hacienda Uxmal, an elegant and supremely comfortable hotel, sipping powerful margaritas in the twilight while awaiting dinner and a return to the ruins for the light-and-sound show.

In some ways, the ruins of Chichén Itzá, about 75 miles east of Mérida on the road to Cancun, are even more spectacular than those of Uxmal. This, the largest of Yucatán's restored sites, is not purely Mayan, but a blending of the Mayan with the later Toltec civilization. The Toltecs, a warlike tribe from Mexico's central plateau, invaded the Yucatán peninsula sometime around 1000 A.D., conquering the Mayans and imposing their own far more bloodthirsty culture—including such delights as human sacrifice—upon them. Their architecture reflects this cruelty in its bulkier, harsher, more openly grandiose lines, overlaid upon those of the



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existing Mayan structures.

Sitting pretty: *Open market in Mérida.*

No visit to Chichén Itzá is complete without a stop at the Sacred Well, a huge *cenote* about 300 yards due north of the city's central square. It was originally discovered by Edward Herbert Thompson, an American explorer and archaeologist, in 1885, when he and his Indian guides first came upon the remains of this great city. The well has since yielded up an abundance of priceless findings, everything from the skulls of sacrificial victims to ornaments, vases, weapons, even lumps of the sacred incense burned during religious rites. The value of these salvaged objects, today mostly the property of the Mexican government, has been surpassed only by the treasure of Tutankhamun.

At Chichén Itzá, relax at the Hotel Mayaland, aptly described in one guidebook as a "tropical Eden in the colonial style."

After the old-world charms of Mérida and the architectural glories of Uxmal and Chichén Itzá, Cancun, the modern resort on the northeastern tip of the peninsula, provides a leap into the present. The half-dozen or so large hotels are all elegant and extremely comfortable, with freshwater pools and private beaches of dazzlingly white sands; the sea itself is as clear and clean as a mountain lake, though warmer; the sports angling is top quality; and the eating is good. The hotels serve well-cooked Mexican and Continental dishes, and in town there are three excellent restaurants—Chocko's Lobster House, La Habichuela, and La Milagrosa, where the specialties are mainly seafood dishes. On request, La Milagrosa will serve a homemade hot sauce guaranteed to singe your hair roots.

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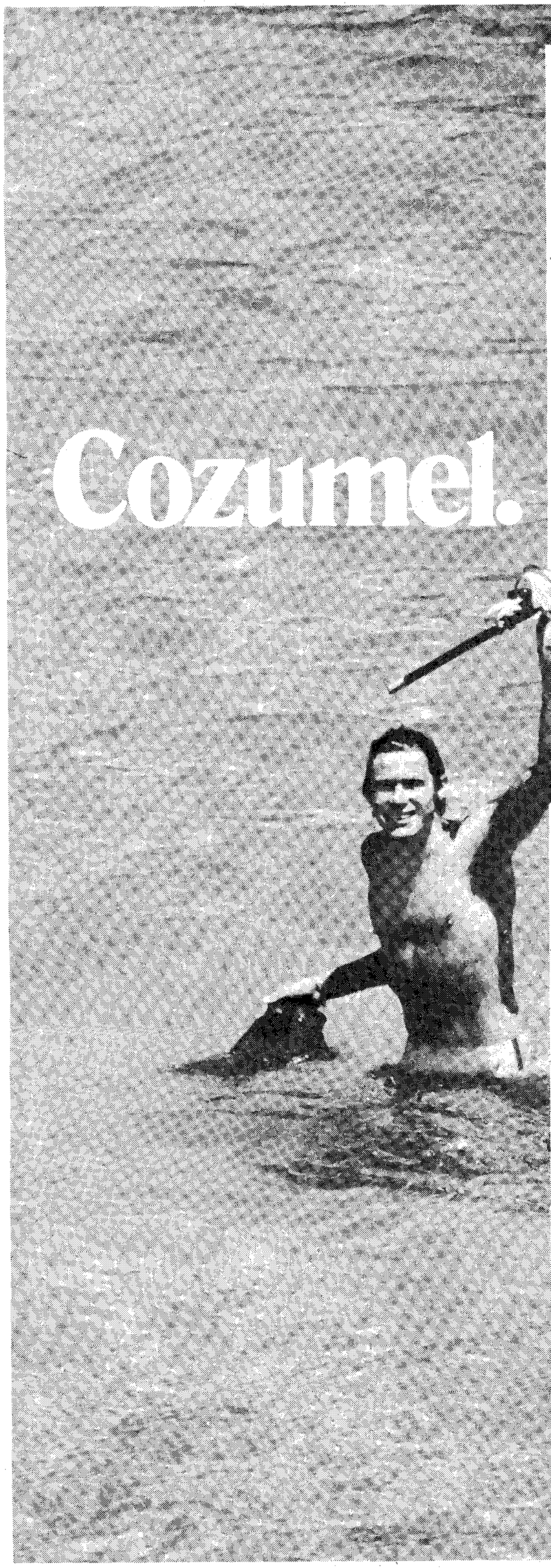

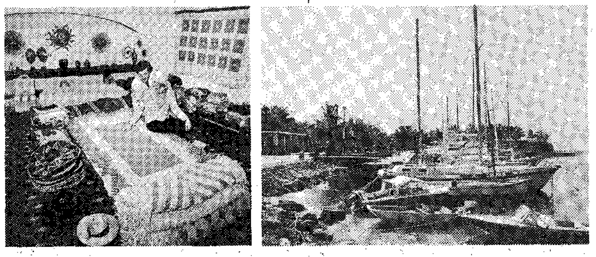

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dirt road. It was one of the poorest areas of Mexico, with no agriculture to speak of and no livelihood except fishing. The development of Cancun as a whole has been designed to take maximum advantage of the area's assets—including a beautiful 30-square-mile inner lagoon—without destroying the natural, desolate beauty of the place. Although the plan calls for the eventual construction of 30,000 hotel rooms, at present only about 2,400 are available.

Once the pleasures of Cancun have been savored, there are other distractions to keep the visitor happy. The tiny Isla Mujeres, a beachcomber's paradise, is a short boat trip away, and here you can swim, hike, feast, and frolic away the hours in more primitive surroundings. At El Garrafón, a beach at the southern end of the island, you can swim off a reef among great schools of multicolored fish, or, better yet, rent a boat and a guide of your own, who will catch and cook some of these delicacies for you. And if roughing it is your idea of fun, you can also visit the string of islets north of Mujeres, where a few locals survive by fishing alone.

South of Cancun, a well-paved highway now links the resort with Tulum—a well-restored and much frequented site on the coast about 80 miles away—and Cobá, two of the most important Mayan ruins on the peninsula. Xcaret (Eesh-cah-ret), a tiny dot on the map about halfway to Tulum, is an enchanted spot and should not be missed. The road to Xcaret

Photograph by Dick Rowan

Road to ruin: *Walking to Chichén Itzá.*

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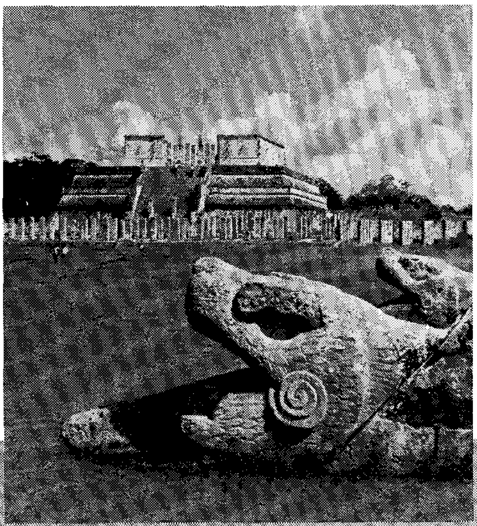

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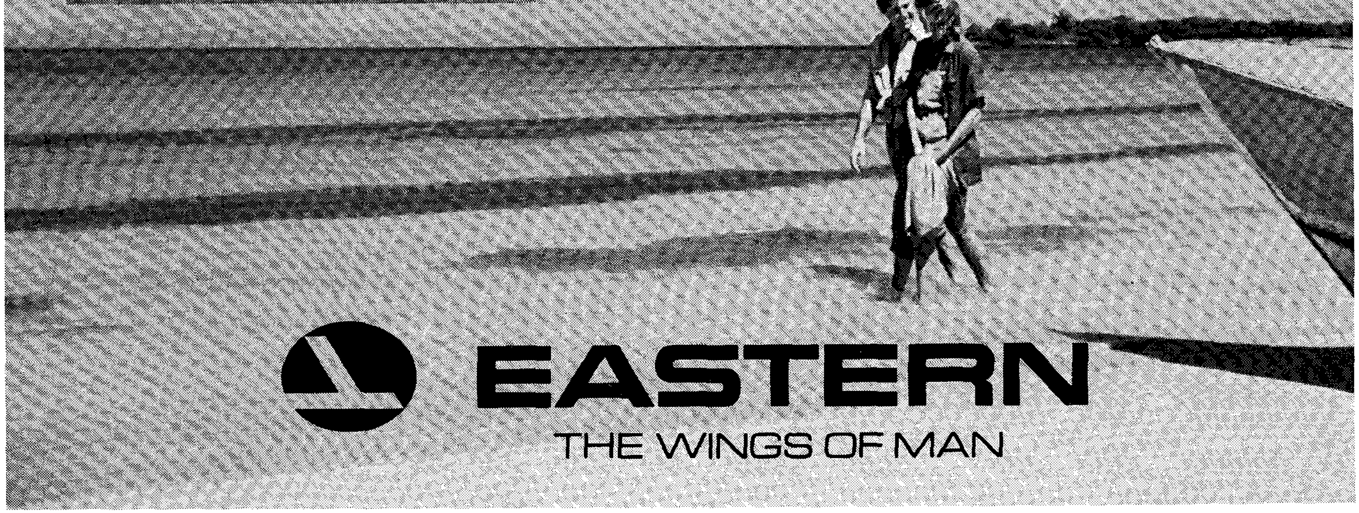

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THE WINGS OF MAN

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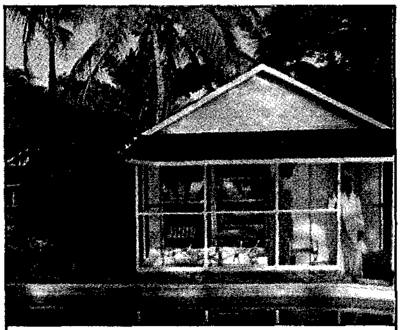
is marked by a single small sign opposite a roadside cabin with a thatched roof. (At the cabin, which is operated by two cheerful young men and consists of a single open room with a few tables and a long, narrow kitchen, you can make arrangements for lunch—fish or lobster, perhaps sea turtle.) The road consists of a path over rocks and gullies that would shatter a tank. After what seems an hour, you lurch into a small clearing next to a couple of thatched huts. On a knoll overlooking a miniature harbor are the ruins of a Mayan shrine, below which a narrow trail leads to the water.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Just off the main trail leading back to the huts, a bumpy path leads to Xcaret's secret delight—a series of caves where a freshwater underground river surfaces to blend with the sea. In the caves, you can dive off the rocks into wonderfully refreshing water as clear as glass and swim under a vault of cool stone.

After Uxmal, the tourist sights of Tulum seem pale. The location is spectacular, high on a cliff overlooking the sea, but the ruins themselves are sad. This city was built at the height of the Mayan empire's decadence and looks it. The buildings, which huddle together behind a protective wall, are small and full of Toltec influences.

Turning inland toward Cobá, the road, like all the others in Yucatán, is a straight line, and it slices for 24 miles through the thickest jungle yet. You pass only one village of thatched huts and occasionally see roadside work parties hacking at the encroaching vegetation with machetes. Great clouds of butterflies part before you and thud gently off your car until, at last, you park in a clearing beside a hut where a gnarled, ebony-colored man sells you entrance tickets.

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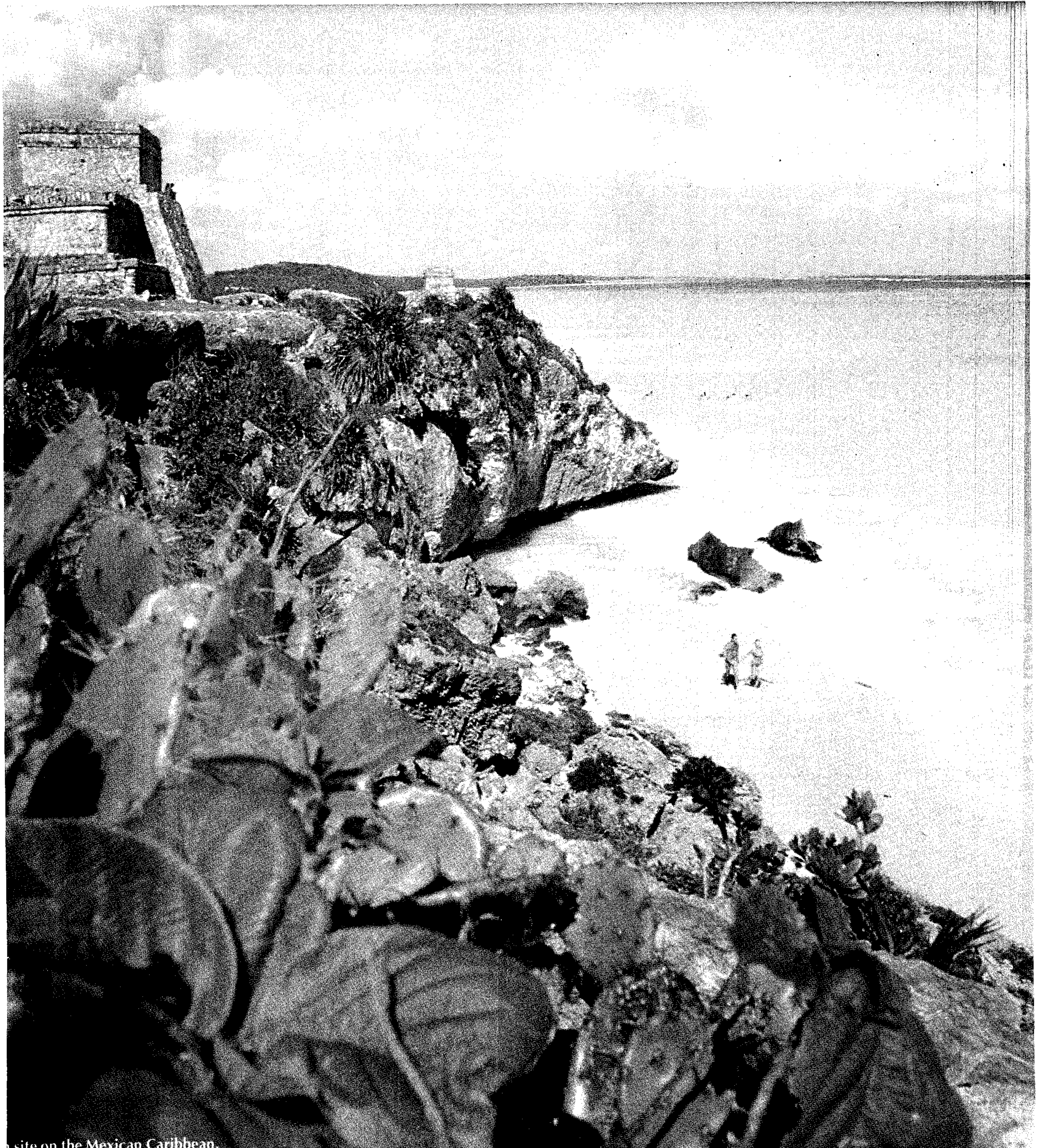

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After the old-world charms of Mérida and the glories of the Mayan ruins, Cancun, the modern resort on the tip of the peninsula, provides a leap into the present.

Cobá, which belongs to the great Classic period of the Mayans, may be the largest of all the sites in Yucatán. Over 6,500 structures have been identified so far, and the archaeological work here has only been under way since 1972. To get to the city you have to walk along jungle trails alive with buzzing, hovering insects and hemmed in by dense brush; the sunlight and humidity can be brutal.

You find yourself absolutely alone in the jungle, a pulsating, living, intimidating presence. Rounding a corner, you come upon the so-called "Church," a sizable pyramid. The excitement of exploring in such an overwhelming solitude propels you forward, and about two miles farther up the trail, you emerge from the bush to find yourself confronting the great pyramid of Nohoch Mul, which soars 140 feet into the sky above the treetops. The vegetation has been cleared away from it, but no attempt has been made to restore it, so you can here see, in all its ruined glory, a civilization looking much as it must have to the first explorers who began to search for the lost Mayan cities toward the end of the last century. A tour of Cobá provides an awesome archaeological thrill, though the trip is clearly not for the elderly, the infirm, or even the fainthearted.

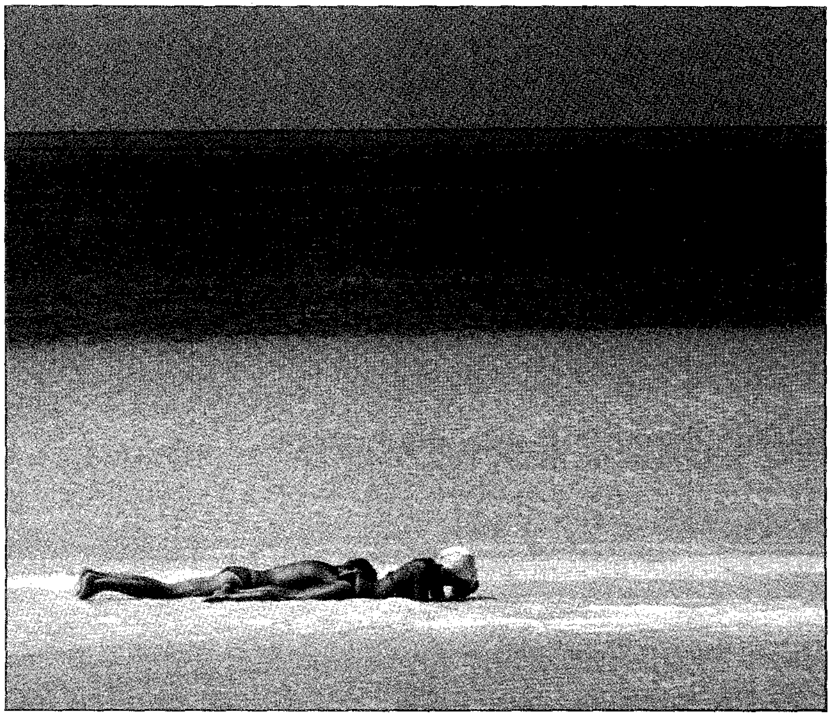
On the way back to Cancun, stop off at Xelhá (Shell-hah) to view the lagoons teeming with fish. It used to be possible to swim here, until too many visitors forced the authorities to close the pools to bathing. Then, after spending the night in Cancun, head south again to board the ferry at Playa del Carmen for Cozumel, "Island of Swallows."

Starting November 1, Eastern Airlines will provide direct service from New York to Mérida, Cancun, and Cozumel. Aeromexico flies from Mérida to Cancun and Cozumel, Mexicana from Mérida to Cozumel. ■

Cozumel: Paradise Found

Cozumel, Mexico's largest island, is just twelve miles—about an hour's boat ride—off the tip of the Yucatán peninsula. Its one town, San Miguel, is a symphony of pastels, from the lovely shops to the cruise ships and pleasure boats in the harbor. The downtown plaza is being whitewashed and expanded, adding to the Caribbean brilliance of the setting.

From modern accommodations to quaint family-owned-and-operated establishments, the island's eleven hotels, all part of the newly formed Cozumel Hotel Association, offer an unworldly charm. With the exception of the Meson San Miguel, located in town, they nestle on one side of the island, on sugary strips of sand. They are: the El Presidente, La Ceiba, Hotel Mara, Hotel Cantarell, Cozumel-Caribe, Playa Azul, Cabañas Del Caribe, Mayan Plaza, El Cozumeleno, and Sol Caribe.



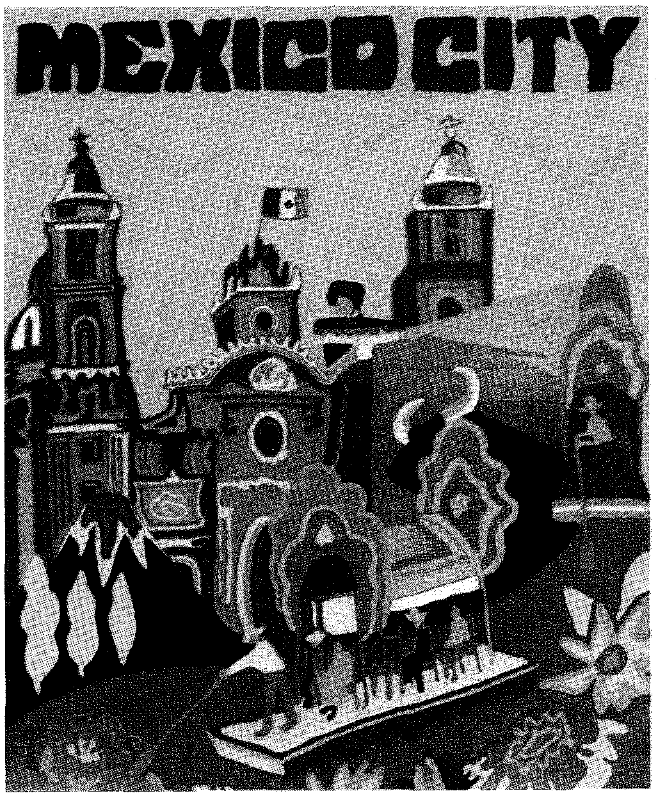
Photograph by Tom Nebbia

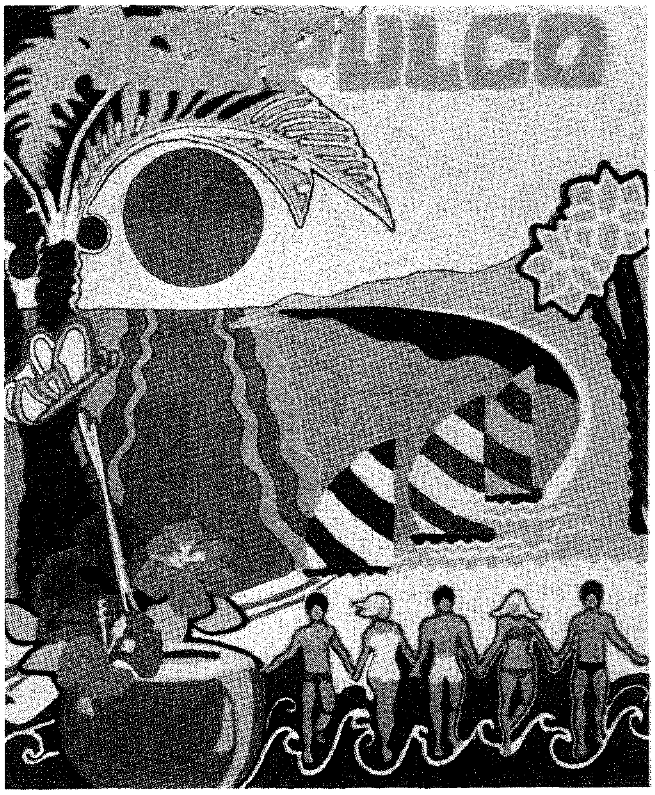
If there's a touch of Robinson Crusoe in your soul, this is the place to fulfill your fantasies of exploring an undiscovered tropical island. Half-hidden, unmarked dirt roads off the main coastal highway lead to deserted beaches, and renting a jeep and visiting the undeveloped beach areas and the inland Mayan ruins is a popular adventure. (Some of the great ruins on the mainland are just a ferry or chartered-plane ride—both inexpensive—away.) The hotels even offer special Robinson Crusoe cruises featuring a stop on a secluded beach for a cookout of freshly caught marine delicacies such as lobster and conch.

Although it is dangerous to swim on the Caribbean side of the island, the terrain there is desolate and dramatic: The wind blows hard and waves lash at the rocks, forming tidal pools and sending great showers of spray into the sunlight.

Cozumel has some of the world's finest snorkeling, scuba diving, and fishing (marlin and sailfish). Organized boat trips take amateur snorkelers to San Francisco beach, which is Cozumel's most famous beach (and which has the added attraction of an open-air restaurant that serves lobster meals for about $5). Experienced scuba divers can savor the wonders of Palancar Reef, where there are four coral reefs, including one of black coral. (Jacques Cousteau discovered rich banks of black coral off Cozumel in 1960.)

Long ago, Cozumel was a holy place, a required pilgrimage spot for Mayan women. In the seventeenth century, it was a pirate base for such infamous types as Jean Lafitte and Henry Morgan. Today, the island is the destination of modern pilgrims in search of complete relaxation . . . and the perfect tan.





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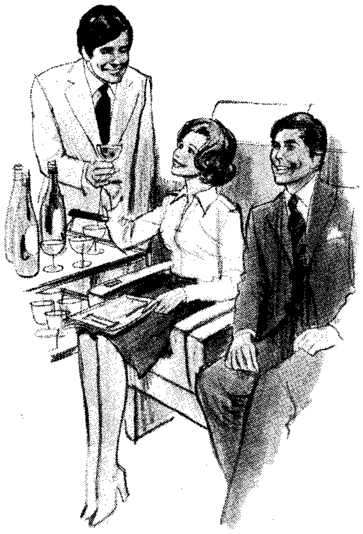

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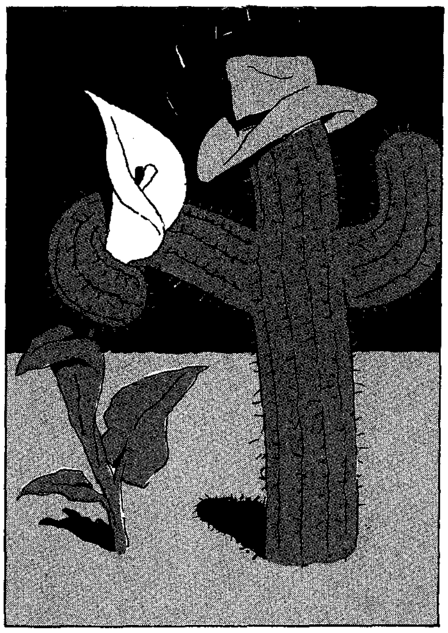
Movies/David Denby

MEANWHILE, BACK AT THE RAUNCH

"...Nicholson is an indulgent, companionable sort of director, and you can enjoy *Goin' South* even though it's goin' nowhere..."

Goin' South, a scruffy comedy-Western directed by Jack Nicholson, is tiresome and old hat in many ways, yet there are moments of warmth in the acting and directing that will linger in memory long after the more efficient entertainments of the season have faded. Nicholson, who directed the intermittently brilliant but messy *Drive, He Said* in 1972, isn't single-minded enough to pull everything together (his acting is more concentrated). An indulgent, companionable sort of director, he brings out the atmospheric detail of his settings and the moment-to-moment flow of feelings in his actors, but somewhere along the way he loses the reason for making the movie in the first place. Both of his films, after confident beginnings, have run into the sands. But you can enjoy *Goin' South* if you accept that it's goin' nowhere.

Goin' South is similar in mood to Sam Peckinpah's genial Western *The Ballad of Cable Hogue,* though clearly the material is derived from such virgin-and-the-gypsy romances as *The African Queen* and *The Rainmaker.* Bearded and greasy-looking, Nicholson is a cheap outlaw about to be hanged in a Texas border town, and Mary Steenburgen, making her film debut, is a prim young woman who claims him from the scaffold as her husband. It seems she has inherited a gold mine and needs the free labor. Their improbable marriage is a series of squabbles and misunderstandings, but in time she loosens up and begins to have a good time with him in bed while he learns some measure of loyalty and decency by falling in love with her.



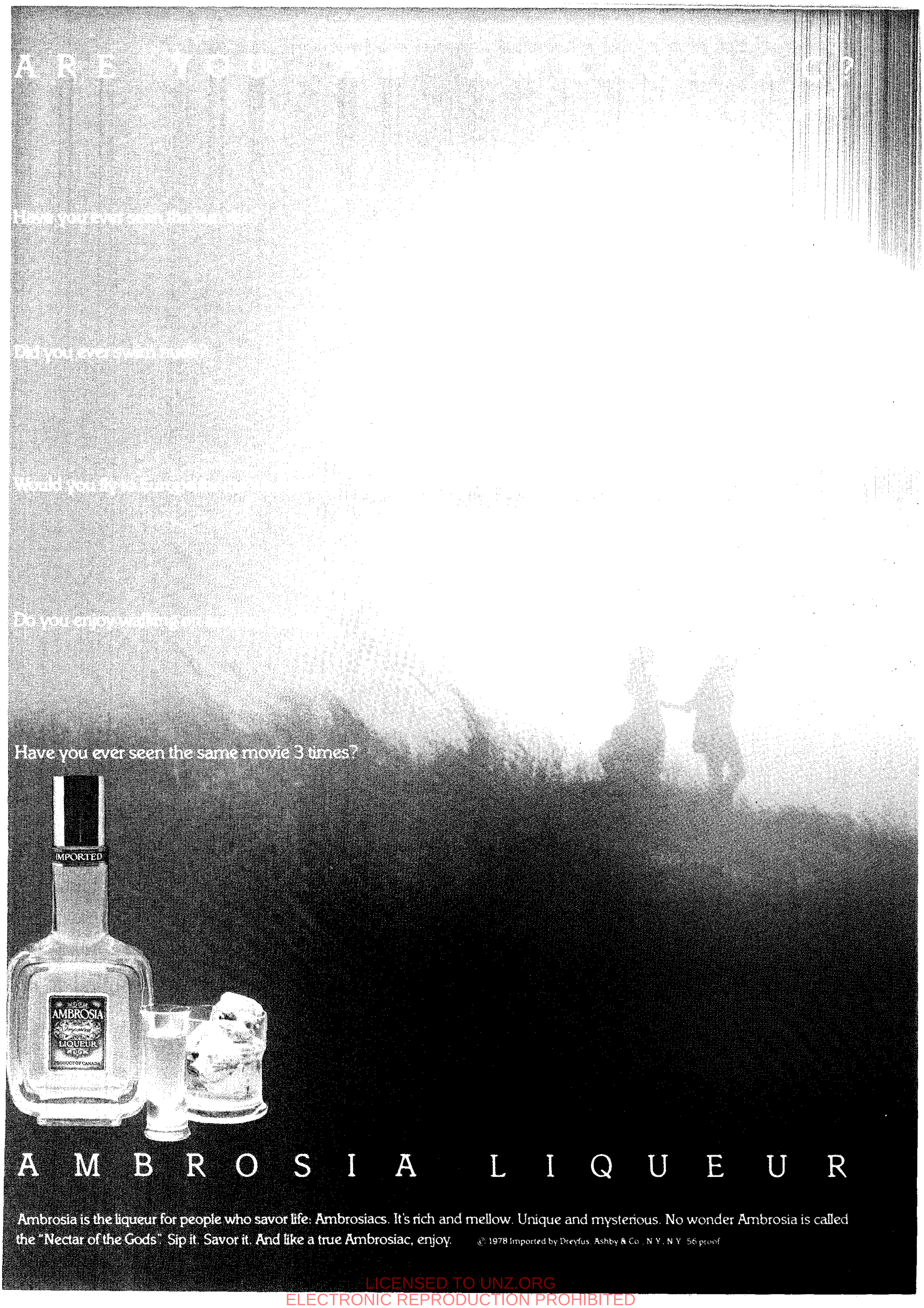
It's a reliable old formula, much abused in this case by screenwriters John Herman Shaner, Al Ramrus, Charles Shyer, and Alan Mandel, who aren't very delicate in their perception of character, moving the two principals around like peas under a shell, switching their moods and affections so often that the relationship loses all credibility. And then there is the movie's coy and facetious sexual joking, which is going to give a great many people a pain. How can you enjoy the arch whimsy of a scene in which three prurient neighborhood wives advise the newlywed that she should "think of canned apricots" during sex? Or the mock brutality of the scene in which Nicholson makes love to Steenburgen after tying her to bedposts? This episode hasn't been staged as a sensual turn-on (which might have made it interesting) but as rambunctious "broad" comedy—like John Wayne's taking Maureen O'Hara over his knee in *The Quiet Man.* The men who made this movie, overvaluing their little bit of stale "wisdom" about women, seem to think that the mere idea of female sexuality is hilariously funny. The miscalculations are embarrassing: Nicholson's eyes gleam wickedly as he boasts of the extravagant pleasures he has conferred on women; he means the character to be a fool, but at some level he's serious too, and you wish he would stuff it.

Still, there are good things in *Goin' South.* Some of the temperamental qualities familiar from Nicholson's acting—the abrupt rudeness, the love of disorder and surprise—come out in his work as director in scenes of brutal roughhousing and bullyragging that are often surprisingly funny and even poetic. He shares with Peckinpah an affectionate feeling for outrageously slovenly Old West characters (the only real villain in *Goin' South* is clean-shaven) and with Altman an appreciation of the beauty of primitive Western buildings set against mountains and open plains. Best of all, he's secured from the great cinematographer Nestor Almendros *(Days of Heaven)* a handsome, blended look that softens and harmonizes the colors. If an ordinary cameraman had shot this movie, the tonality would probably be a rancid, tobacco-juice brown, but in Almendros's hands it has the look of rich, dark leather.

Frantic John Belushi is on hand as a demented, gold-toothed Mexican (a stock comedy role, but he's still funny), and Veronica Cartwright, who has the beauty and perhaps the spirit to become an American Julie Christie, plays a gutsy outlaw girl, flashing her eyes at Nicholson in memory of good times together. With his peculiar new nasal voice and fogged manner (he always seems to be laughing at some private joke), Nicholson goes out of his way to turn himself into Gabby Hayes, more premature old codger than cavalier, but when he shares his enjoyment of acting with the audience, the performance works. In a drunken party scene he breaks into a high-kicking dance, flapping his arms like Travolta doing a duck walk, and later, anticipating a scene of future bliss with Mexican whores, he slips into a rapturous pidgin Spanish that is perhaps his funniest, most lecherous moment on screen to date.

His companion, Mary Steenburgen, is a tall, full-figured woman with soft black hair, dark eyes, and pouty lips. A number of people have pointed out her resemblance to Jennifer Jones. I already prefer her to Jones, even though her acting is a little too dreamy and unfocused, because there are the makings of a very sensual comic style in her bland, wide-eyed attack and her drifting southern voice. It's really not her fault that the absurdity of the role finally catches up to her and she runs out of things to do. She should get another chance with better material. And Nicholson should get another chance to direct, too.

Illustration by Steven Guarnaccia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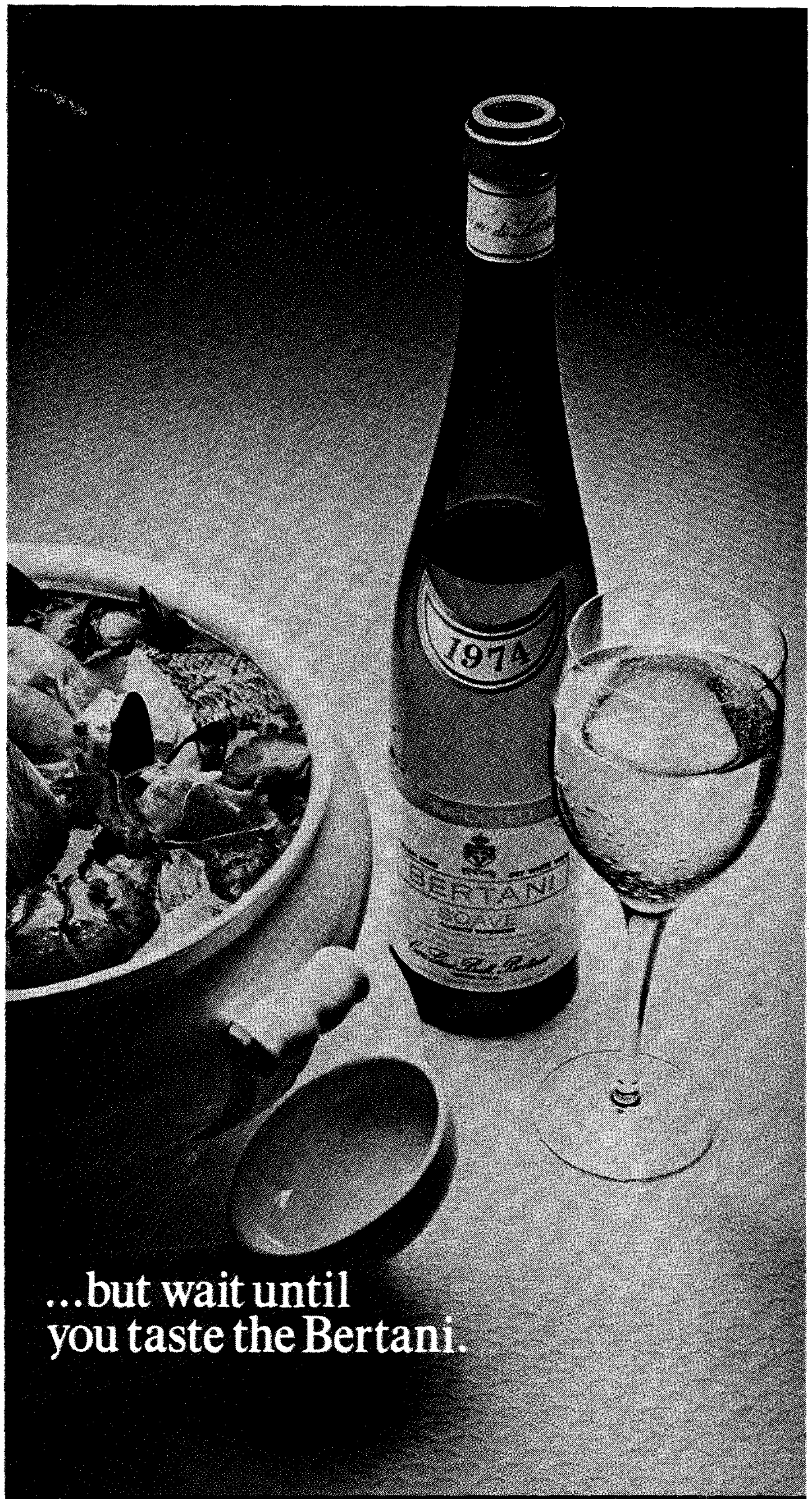

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Up in Smoke, the phenomenally successful dope picture starring the comedy team of Cheech and Chong, is also a celebration of crumminess—and this movie actually *looks* crummy, with grainy photography, splotchy color, and not an interesting or handsome shot anywhere. Yet for once physical ugliness helps. *Up in Smoke,* written by the two comics and directed by their record producer, Lou Adler, concerns nothing more than the endless effort of Los Angeles dopers to get high and stay high, and any "aesthetic" touches would probably violate the overall tone of genial sloppiness. Early in the film, Cheech Marin (he's the short, chunky one, Mexican-American, with a droopy mustache) settles down into his unspeakably grungy car—the kind of car with stuffing coming out of the doors and a carpet of crushed beer cans crackling underfoot—and the audience sighs its approval. Watching the movie is like riding in that car; you sink into the disreputable comforts of slobbiness. On screen the freaks are outsmarting the cops, usually by getting them stoned, while inside the theater a cop stands guard in the lobby like a wooden Indian while half the *audience* gets stoned. (The air is so smoky you could probably turn on by breathing through your ears.)

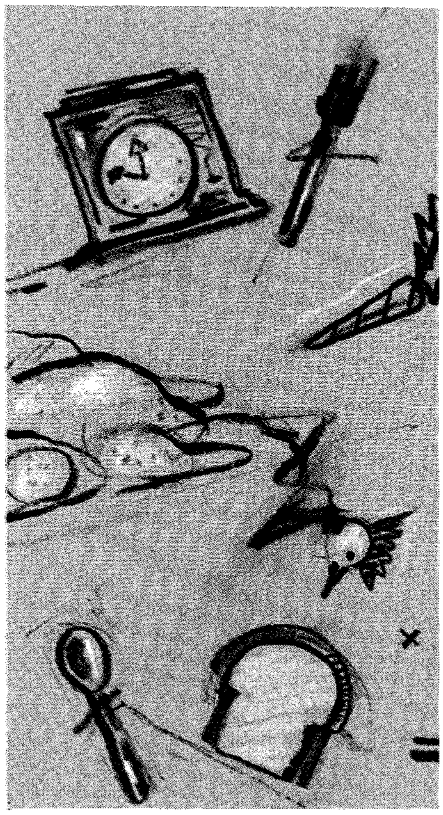
Dope is a great leveler. When Cheech runs into Chong (he's the tall one, muzzy, Chinese-Canadian, with a full beard and glasses) they immediately recognize each other as soul mates, even though Cheech is supposed to be from the barrio and Chong from a wealthy Beverly Hills family. Of course, the two men have been performing this kind of material for years (since 1969), so their rapport as actors is instinctive, unforced, and almost subverbal. They're at their best just sitting side by side in the car. As they light up a joint the size of a $10 cigar and slowly fall into bliss, the cobwebs gathering like soft clouds over the moon, they seem happier (no plans, money, jobs, responsibility) than anyone else in recent American movies, and the happiness spreads to the audience as well.

Perceval, Eric Rohmer's whimsical account of the trials of a stupid and blundering young knight (based on Chrétien de Troyes's poem), has been mounted on painted blue-and-gold sets —pop versions of medieval paintings —complete with artificial trees, tiny wooden castles, and a group of troubadours who narrate the action right on camera. I lasted about 45 minutes. When you give up the sight of horses in full gallop—the naturalistic strength of movies—you give up a lot. ■

Books

THE CLEAN-PLATE CLUB

"... Calvin Trillin knows that all life is made up of two parts: Part One is *killing time between meals;* Part Two is *meals* ..."



Alice, Let's Eat: Further Adventures of a Happy Eater, *by Calvin Trillin. Random House; $7.95.*

It would take Calvin Trillin a long, long time to make up his mind if he had to choose between vegetarianism and the penitentiary. Trillin does not hold much with food fads. He knows that dietary gospels are hilarious, and he knows it with the kind of unquestioning conviction with which other people know that you cannot trust Richard Nixon, or that "free" never means free.

He knows that if a little bit of food is good, more is better. He knows that health food is boring, and that *cuisine minceur* is health food masquerading as French food. He knows that refined sugar is yummy and that a human pancreas is not immortal anyway.

Now Trillin, from this and other knowledge, has distilled ultimate knowledge, and in *Alice, Let's Eat,* he shares it with us. It is this: All life is made up of two parts: Part One is *killing time between meals;* Part Two is *meals.*

Unfortunately Trillin's wife, Alice, declines to swallow her old man's line hook and sinker. She persists in nostalgically fingering the notion that there is a so-called Part Three—*other stuff.* This conflict between the Trillins is the warp and woof of the exciting adventures that constitute *Alice, Let's Eat.*

Trillin regularly produces a column called "U.S. Journal" for *The New Yorker,* and when he travels around the country to write about the small-town passions and metropolitan calamities that keep the national temperature at normal, he is most likely killing time between meals. In this book of food adventures he manages to eat pizza, steak, barbecued mutton, something called "calalou des crabes" in Martinique, Paul Bocuse's best at a Lutèce party, plowman's lunches in London pubs, beaver and buffalo in Vermont. He eats in strange places, too, including one in which the principal element of décor is an eye chart.

It is at the risk of the very sententiousness that Trillin so effortlessly avoids to say that he knows and cares only about good food and bad, and never writes of it with any of the high seriousness that infects the Relentless Hedonist, Devotional, and Swank schools of food writing (of which *Gourmet* magazine, John L. Hess, and *The International Review of Food and Wine,* respectively, are exemplars). He knows that the major difference between a raspberry soufflé and a peanut-butter-and-jelly sandwich is that *Gourmet,* Hess, et al. refer to the former with reverence and gag at mention of the latter, and that the minor differences between them may be interesting, but not worthy of solemn consideration.

Trillin is our funniest food writer; he writes with charm, freedom, a casual style that is never self-consciously homespun, and a rare respect for language. And, seemingly in passing, he sketches the places he visits and the people he comes across in a way that makes them as vivid as a charred sirloin on a gleaming white plate. Yum yum. **—Seymour Britchky**

Make-Believe Presidents: Illusions of Power From McKinley to Carter, *by Nicholas von Hoffman. Pantheon; $8.95.*

Nicholas von Hoffman has come in from the streets, where he did his characteristically vivid reporting, and has turned now to history books. "Whether or not those who're ignorant of their history are doomed to repeat it," he writes, "those who know it are less likely to be surprised by it." He has concluded, or so it seems, that history is the key to understanding all those perplexing events that he wrote about in the decade past.

Accordingly, von Hoffman has done a tremendous amount of rummaging about in twentieth-century American politics and economics, and has come up with numerous observations and ideas, often original and wittily expressed. Unfortunately, however, these observations are terribly disjointed. The thrust of what he says often changes from paragraph to paragraph, as though his attention span has been irrevocably shaped by the several-hundred-word columns that he writes every week.

In the first part (almost one fifth) of the book, von Hoffman suggests that the presidency, far from being an "imperial" office, is in reality weaker even than the Constitution intended. And it has grown weaker over the years. Nixon made the mistake of acting on the assumption that the president really controlled the executive branch; in this he was supported merely by the legalisms, lacking political allies. With an ever lengthening enemies list wanting to see the back of him, Nixon was snared by the fortuitously timed Watergate "crisis," which, von Hoffman suggests, most people thoroughly enjoyed.

This is an interesting thesis, but von Hoffman neither explores nor illuminates it in Part Two, which, broadly speaking, is about the growth of government regulatory power under the two Roosevelts. Here von Hoffman is

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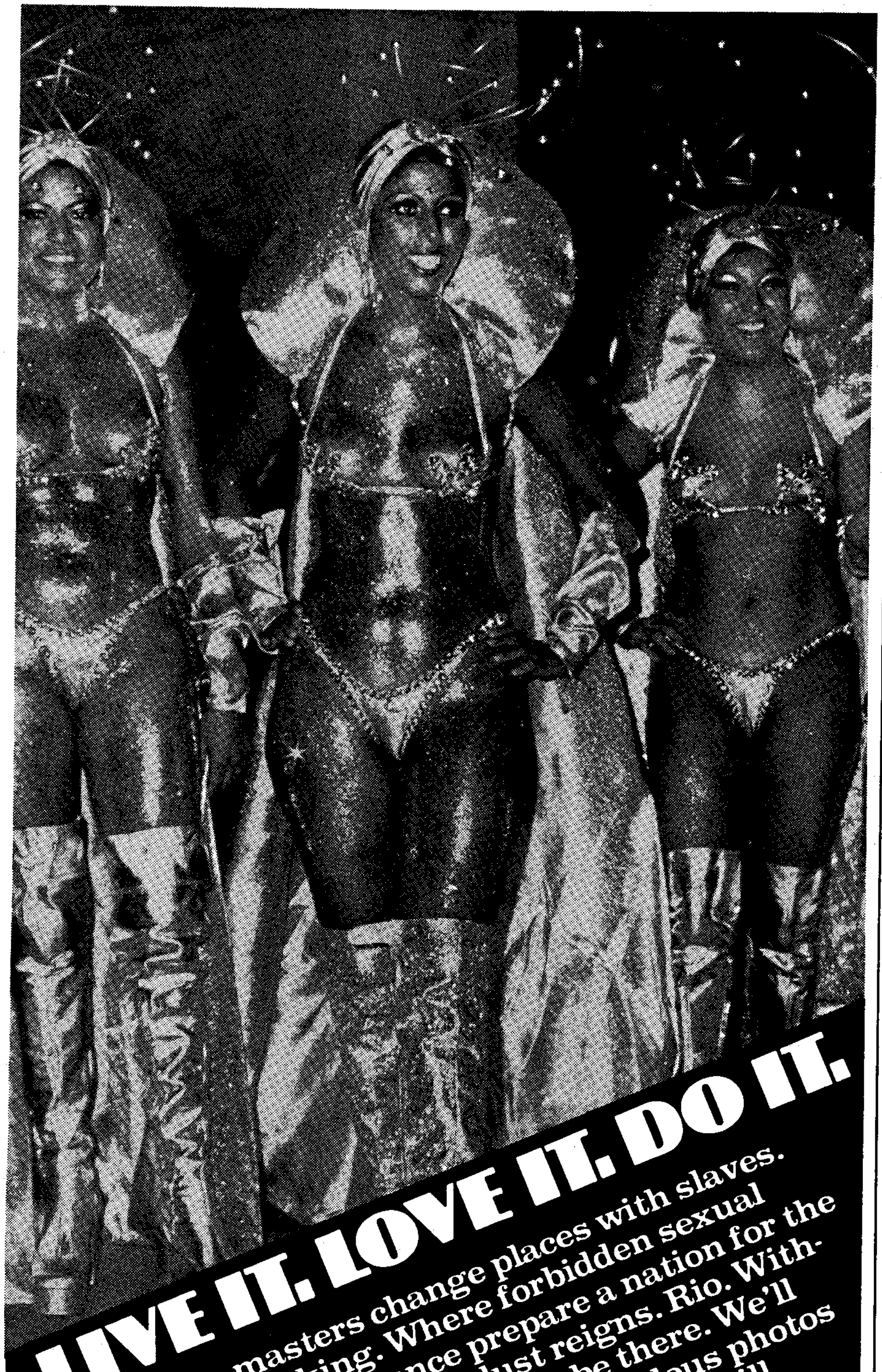
Tom Bethell is a Washington editor of Harper's. *John Leonard reviews books for the New York* Times.

Illustrated by Cathy Barancik



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riding a different hobbyhorse: Government regulation grew and grew, he repeatedly says, because big business wanted it. Competition was often too destructive and risky, and so New Deal programs, such as the National Recovery Administration, were designed to circumvent it, just as a few decades earlier the Interstate Commerce Commission's function had been to limit competition among the railroads. Businessmen *like* regulation—that is the point here; it has little or nothing to do with the weakened presidency.

Von Hoffman then turns to foreign affairs and discerns that the Spanish-American War produced its My Lai and its Lieutenant Calley; that Lyndon Johnson got us into Vietnam because we wanted war, not because he tricked us into it; and that World War I taught Americans to fear their government. (Opposition to our entry into that war, by the way, made the hippie–hard hat confrontations seem tame.)

In conclusion, then, U.S. wealth has validated our political system, the media are self-censoring, a new human has been designed and mass-produced, the ruling classes (plural) "can determine what the world of thought and discourse will be," our politics are run by technicians, and elections don't decide much, although they *do* stamp us with the "democratic" seal of approval. That's why they're always urging us to vote. Most people are basically happy, on the other hand, dreaming only of the past, not the future, because there is no frontier. Politicians can't get anything done, reformers can't get elected. Nevertheless, it's politicians that we need, not managers. Politicize, polarize. Too many gray centrists surround us, telling us to think the same boring thoughts. Von Hoffman, now an amiable nonconformist ready to quell conservatives and liberals alike, says boo to that, but I wish he had knitted it all together a bit more attentively. —**Tom Bethell**

Happy All the Time, *by Laurie Colwin. Alfred A. Knopf; $7.95.*

I don't know whether Guido and Holly and Misty and Vincent will be happy ever after, but I hope so. It couldn't happen to four nicer members of the upper middle class. Guido and Vincent, cousins and best friends, grow up together with money. They go to college together, probably at Harvard. They find, after much stalling around in graduate school, agreeable jobs—Guido runs the family charitable foundation; Vincent is a city planner who specializes in sanitation engineering. *Happy All the Time,* Laurie Colwin's second novel, is the story of how they find the women they will marry.

This man has shown hundreds of thousands of people how to transform their lives.

But first he had to transform his own.

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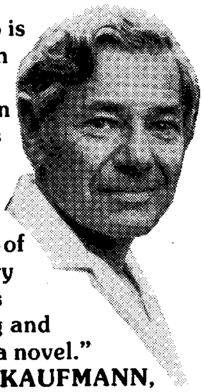

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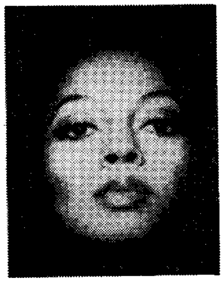

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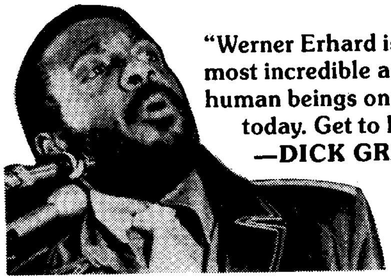

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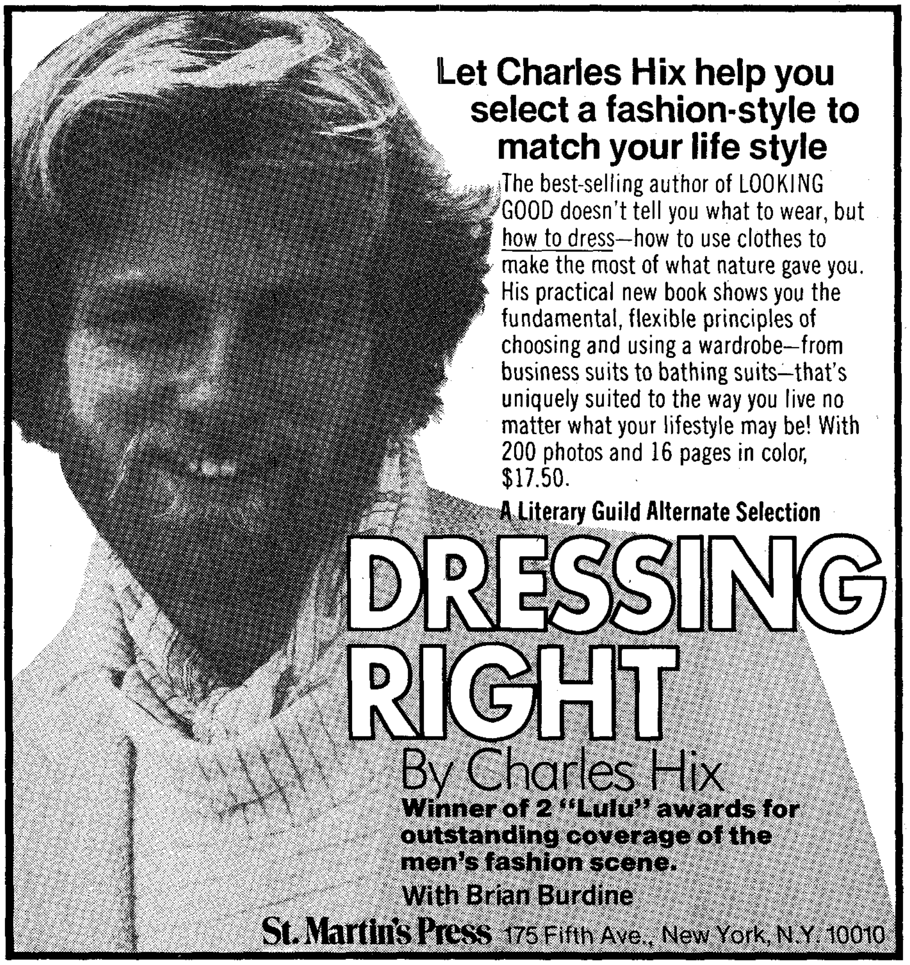

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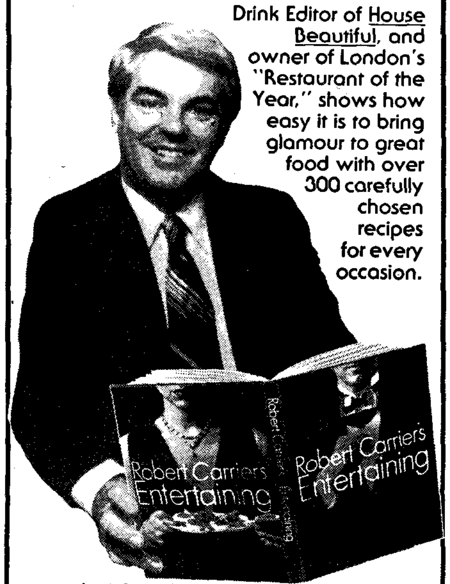

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Guido finds Holly, who speaks three languages and does not believe in chaos, at the Fogg Museum. She is, he thinks, a city-state: "strong, well-defended, and perfectly self-sufficient." For a city-state, she will move around a lot, to Europe—or to a convent, whenever she needs to think. Vincent finds Misty, who comes from a long line of Jewish Communists and shady high rollers, at the Board of City Planning. Misty is an unsmiling linguist who studies the effects of urban life in New York City on the Spanish spoken by resident Hispanics.

While Guido's courtship of Holly is relatively uncomplicated, their marriage will confuse him. (He will even lose his temper, and "he rarely lost his keys.") Vincent's courtship of Misty is so complicated that their marriage is a kind of giddy relief. (Although Vincent still feels that Misty tends too often to wear an expression he calls "the only Jew at the dinner table.") Otherwise, like everybody else, they cope with loopy vegetarians, sensitive jet-setters, saintly philosophers, boy classicists, and the egregious Doria, who announces: "I fill my own space with a kind of inaudible loudness."

That's really all that *Happy All the Time* is about—best friends, interesting work, courtship, marriage, and improbable relatives who manage to get along splendidly. We are presented with people and encouraged to like them. We do so, because they are witty and passionate and behave, inside their clutter of desires and sensations, like kittens playing in a box of buttons. Nobody betrays anybody else. The idea never even occurs to anyone. Each is trying to make the world work. Sometimes the irony gets in the way, but never decisively.

What would Robert Altman or Woody Allen, steeped as they have been recently in Spenglerian Silly Putty, make of such a comedy of manners? At their weddings, Guido and Holly and Misty and Vincent enjoy themselves; in their interiors, more often than not, they are drinking champagne. *Happy All the Time* is an offense against the modern novel, which is usually devoted either to adultery or paranoia and which is almost invariably a black valentine or a booby trap. Look what Daddy brought home from the office: angst.

Are well-fed and handsome people actually going to be permitted to do good work and be happily in love? *Happy All the Time* may be as subversive as it is delightful. It is that rare occasion in the gloom of sex and history—an event that makes you feel better. **—John Leonard**

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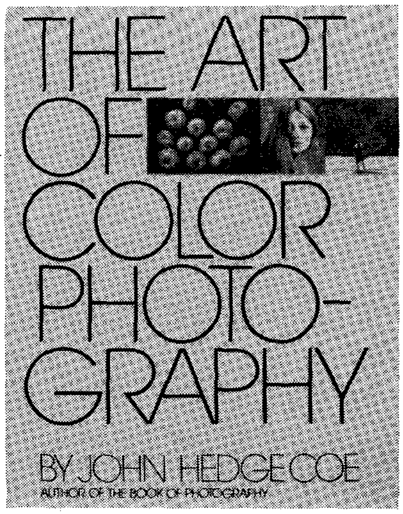
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BY JOHN HEDGECOE
AUTHOR OF THE BOOK OF PHOTOGRAPHY

John Hedgecoe is a legend among professional photographers. One of his photographic books was selected as the best *art* book of the year; another has become a standard text for hundreds of photography courses. His first two books on technique, *The Photographer's Handbook* and *The Book of Photography*, have sold well over 100,000 copies; Alfred Eisenstaedt calls *The Book of Photography* "the best there is...a gold mine." Of his incomparable new book, Hedgecoe says: "The aim is not to display photographs but to encourage you to develop your own skill and insight, and to make you more aware of the creative choices involved every time you take a picture."

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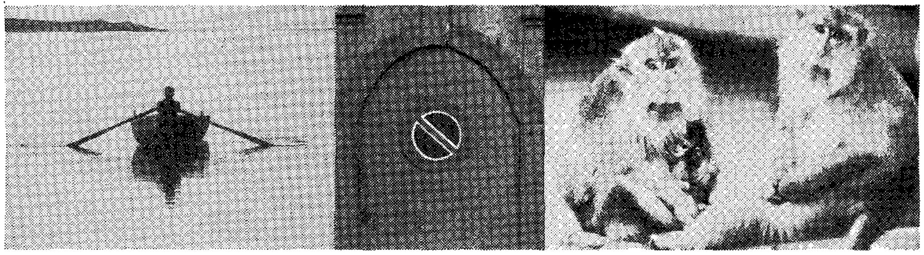

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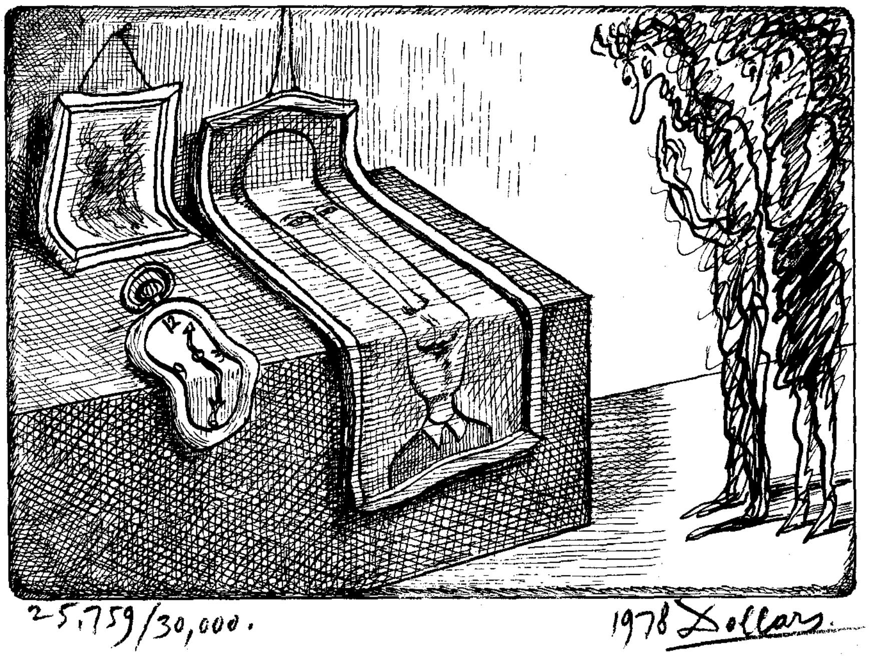
GETTING INTO PRINTS: A BUYER'S GUIDE

"...We were assured that our $365 Dali lithograph was a bargain. At least we hadn't paid the $1,200 demanded by one gallery..."



Shortly before we were married, Roberta decided that an appropriate gift for me would be an addition to my collection of original, hand-signed lithographs—works of art produced in small quantities, usually by hand, using plates, stones, or silk screens to create an image on paper. At the time, we felt that owning fine art was a solid investment and would help build a valuable and worthwhile estate. That's what we thought, and that's what various art dealers were telling us. That was $5,000 and one year of tension, heartache, and some euphoria ago—unfortunately, more anxiety than euphoria.

We sought a Dali litho, and that's how our headaches began. The first Dali we fell in love with was detailed, symbolic of the great surrealist, and expensive—$1,200 expensive, and a bit over my bride-to-be's budget. The object of our affections was a lithograph with the image of a clock. Each of the numerals on the clock was represented by an image from the Dali suite (a series of lithographs) *Memories of Surrealism.* The Madison Avenue gallery owner said it would be a fine investment because "there are only twenty in the world; Dali told me they were his gifts to those who helped him publish *Memories of Surrealism.*" Roberta shrugged her shoulders and bought a less expensive Dali called *Visions of Dali,* for $550. We picked it mostly because it looked like a group of people dancing the hora at Cousin Izzy's Bar Mitzvah. The dealer gave us a letter of authenticity—a note on his letterhead saying it was real—and we were off. Today our Dali is hanging over our 1913 Grafonola, and over it is hanging—in our minds, at least—a question mark. Frankly, we had committed what we soon discovered to be the great sin when purchasing original prints: buying without asking.

What we don't know about the print makes it appear that we may have thrown away $550. Although we did get the gallery's letter saying the print is real, we didn't get a complete letter of authenticity from the dealer. But now we know to ask, "What is real about it? Who published it, when, and where? How many were in the edition?" (We have an artist's proof, which is unnumbered.) Without this information, we cannot verify anything.

But as I said, these were mistakes we discovered later. And all was going well with the Mendelson Museum of Art until about a year ago, when Roberta saw the Dali clock again, this time selling for $695 at Allstate Art, a large cut-rate gallery near the World Trade Center.

"How could that be?" I repeatedly asked over the phone.

"It's there," she said, "and a salesperson said we could get another 20 percent or more off."

Normally this would sound like a great deal, except that we had been told by another gallery that its clock was "one of only twenty in the world," and the wholesale price was only $95 below the posted price at the gallery near the WTC. (Gallery prices are usually twice the wholesale prices.) We were suspicious. Roberta and I both took off from work early and went to the gallery (which has since been gutted by fire). Sure enough, there it was—the clock, the signature, even the designation of artist's proof. (Artist's proofs are marked "A.P."—or "E.A.," which is the French abbreviation.)

We asked Allstate for the litho's justification—that is, how many were published and on what paper. (Most lithos are "pulled"—the art world's word for printed—on Arches paper and Japon paper. Japon paper is rice paper, of a higher grade than Arches, which is rag paper. Usually, Japon lithos are called the deluxe edition, are numbered with Roman numerals, and cost about $100 more than the pieces pulled on Arches paper.) One of the salespeople told us the clock had come from an edition of 250, numbered pieces and artist's proofs. We told him the story from the other art gallery: that there were only twenty pieces pulled on Arches paper by Dali as special gifts.

Allstate stuck by its story, and skepticism reigned. But armed with the assurance that we could bring it back for a complete refund, we purchased the piece for $365, unframed.

Then the detective work began. We went back to the dealer who had told us the clock was one of only twenty in the world. He told us our piece was "a fake." He said he had checked back with his source (all art dealers have a source, the mysterious supplier of merchandise whose identity is sacred and

Illustration by Eugene Mihaesco

secret), who had confirmed his story. But, he said, "there is an unauthorized edition floating around."

We traipsed around some more, finally visiting lithograph publisher Alex Rosenberg of Transworld Art. We showed him the piece and he said, "Sure, that's the clock I helped publish."

"How many in the edition?"

"Oh, I don't know," Rosenberg puffed, "200 or more plus proofs. We wholesaled them for about $150, and they cost us about $75 each to print."

Rosenberg explained that after the suite of twelve lithos for *Memories* was complete, a photo of each litho was pasted around the drawing of a surrealistic clock on a landscape and lithographed. Rosenberg said our piece was "good." We were assured we had a bargain. At least we hadn't paid the $1,200 demanded by the first gallery.

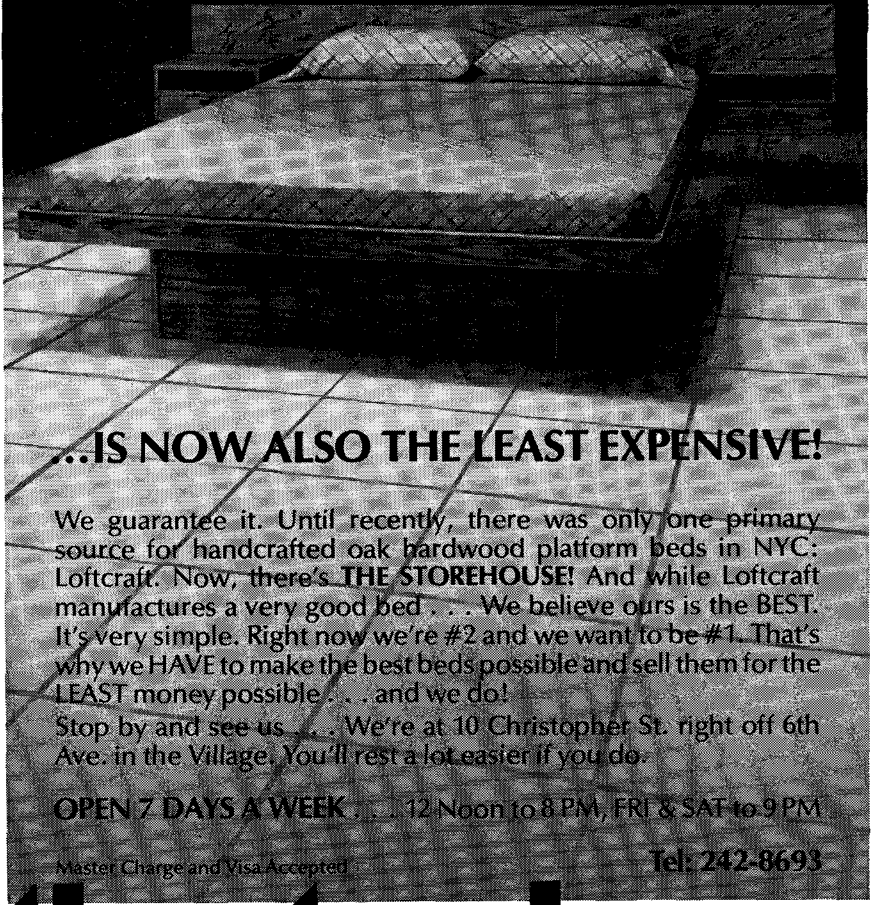
We took the litho to the noted Dali specialist Phyllis Lucas, who framed it to our specifications: rag board, linen hinges, with a fine-wood frame. Expensive, yes, but worthwhile.

We started to sleep a bit easier until we began to think, "What about the others?" (By this time our collection had grown to six pieces: two Dalis, two Calders, a Rockwell, and a Schneider.) "How do we know they are what they are supposed to be?"

The fact is, in most cases a collector is at the mercy of the dealer. While you could be doing business with the finest, most prestigious gallery, it's possible that the gallery has been conned. And what guarantee does the collector have? The answer too often is the gallery's experience and reputation, and letter of authenticity—whatever that is.

Alan Baer is the president of the International Art Registry—which appears to be a good idea that hasn't yet quite gotten off the ground. Baer confirms what many have already found out the hard way: The art world has no government controls, no SEC or ICC or FAA standing over it, so it's caveat emptor. If Baer's business takes off, he will supply the missing authority that would certify new editions of prints as indeed being limited—the stones or screens having been destroyed after the edition was pulled—and hand-signed by the artist, and he would research previous editions to determine whether all was legitimate. For instance, Baer warns, if you are told an edition had only ten artist's proofs, how do you know that that is the case—that there were not, say, 100?

We asked Baer to verify one of our Calders for a fee of $35. Several months later he told us he could not verify the authenticity because a previous owner refused to reveal his "source." A chain



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is as strong as its weakest link. However, had our Calder been one of the editions Baer had already registered, he could have verified it by comparing photographs of the signature, edition number, and key points of the image.

While such a registry might seem eminently worthwhile to consumers, some publishers and wholesalers disagree. Among these dissenters are publishers such as Rosenberg and Eleanor Ettinger (who now has the exclusive rights for Norman Rockwell lithographs). They argue that they are the source for new editions, they issue the authentication, and they are the final word on what's good and what's bad.

Other publishers, however, concede that a registry would be worthwhile, although one said that if he allowed his new editions to be registered, there would be a cloud of doubt over those issued previously.

Rosenberg says it would take a conspiracy to forge an edition or to pull extra pieces. But he admits that it could be done if the artist and printer and publisher wanted to do it.

One afternoon I watched the prominent American artist Will Barnet silkscreening a piece at the Styria Studio in SoHo. The edition is called *The Caller,* and it opened at $600. "Mr. Barnet," I asked, "given a wholesale price of $300, might that be some incentive to an unscrupulous printer or artist to pull an extra one or two?"

"No, no, no," he countered. "A contract is signed that I would be paid for so many prints, that's all. Of course there are a few extra pulled to replace those that may be damaged in shipping, but they are destroyed if not needed. We're very careful about it." But while Barnet is undoubtedly honest, Baer warns that others might not be.

Roberta and I now have $5,000 worth of retail experience, some of which we'd like to pass on to you.

☐ Generally, an artist's proof is worth the same as a numbered piece. Some traveling auction houses try to bid up the A.P.'s by saying they are worth more, but they are not, and any creditable gallery will tell you so. And piece No. 1 is worth the same as piece No. 100. What counts is the number in the total edition.

☐ The "Japon edition" is usually much smaller than the "Arches edition." But don't be fooled into thinking the Japon edition is finer and will go up in price faster: Japon will always cost that $100 more than Arches.

☐ Insist on a letter of authenticity from the publisher detailing the title of the piece, where and when it was printed, how many were printed on what papers, the number of the piece, its size, the number of colors, certification that the stone or screens were destroyed, and any other information that will help you tie that document with the work of art. When possible, buy directly from the publisher, or from a dealer recommended by the publisher.

☐ Try to buy the piece as close to its publication date as possible. When buying an older work, track down its origin. Ask the dealer to hold it for a deposit while you're on the trail.

☐ Don't be shy. Price around. Remember that a gallery is a retail store and not a chic parlor for the very rich. It's better and safer to play dumb and ask a lot of questions than to be proud and make believe you know all the answers. Take the piece to a respected auction house for an appraisal (Sotheby Parke Bernet as a free service will tell you if the piece is authentic and what price it might fetch at auction).

☐ Before buying, get to know prices. Recently we watched a print auction at Parke Bernet. Calders and Dalis were selling at auction at prices 50 to 60 percent below gallery prices.

☐ Know the condition of your piece. Never buy a piece framed, and never buy a damaged piece. When you have your piece framed, make sure it's done professionally, with linen board and small linen hinges. Demand that the dealer open the frame so you may examine the piece. Tape damages the paper and acids discolor. The smallest wrinkle can ruin a resale.

☐ Insure your art. Most homeowner's and tenant's insurance policies have provisions for fine art. The basic fee of $30 or so for a year may cover several thousand dollars' worth of lithos.

☐ Know what you are buying. If you want fine art, buy a limited edition only. A piece may be signed, but if it's unnumbered there may be thousands of them. The difference between a signed Chagall poster and a signed limited-edition Chagall lithograph is about $8,000, depending on rarity and size. The image—that is, the artwork—may look the same, but without the assurance that no additional pieces will be printed or signed as demand grows, your investment is worthless.

☐ Write your congressman. Tell him you want the government to do something about the art business. It's a multi-million-dollar industry now appealing to the middle class through storefronts and mail-order businesses. There are few controls and assurances. As Rosenberg says, "People will spend days checking out a car dealer before spending $10,000 for a Cadillac, but they'll spend $10,000 on a litho without knowing where it came from."

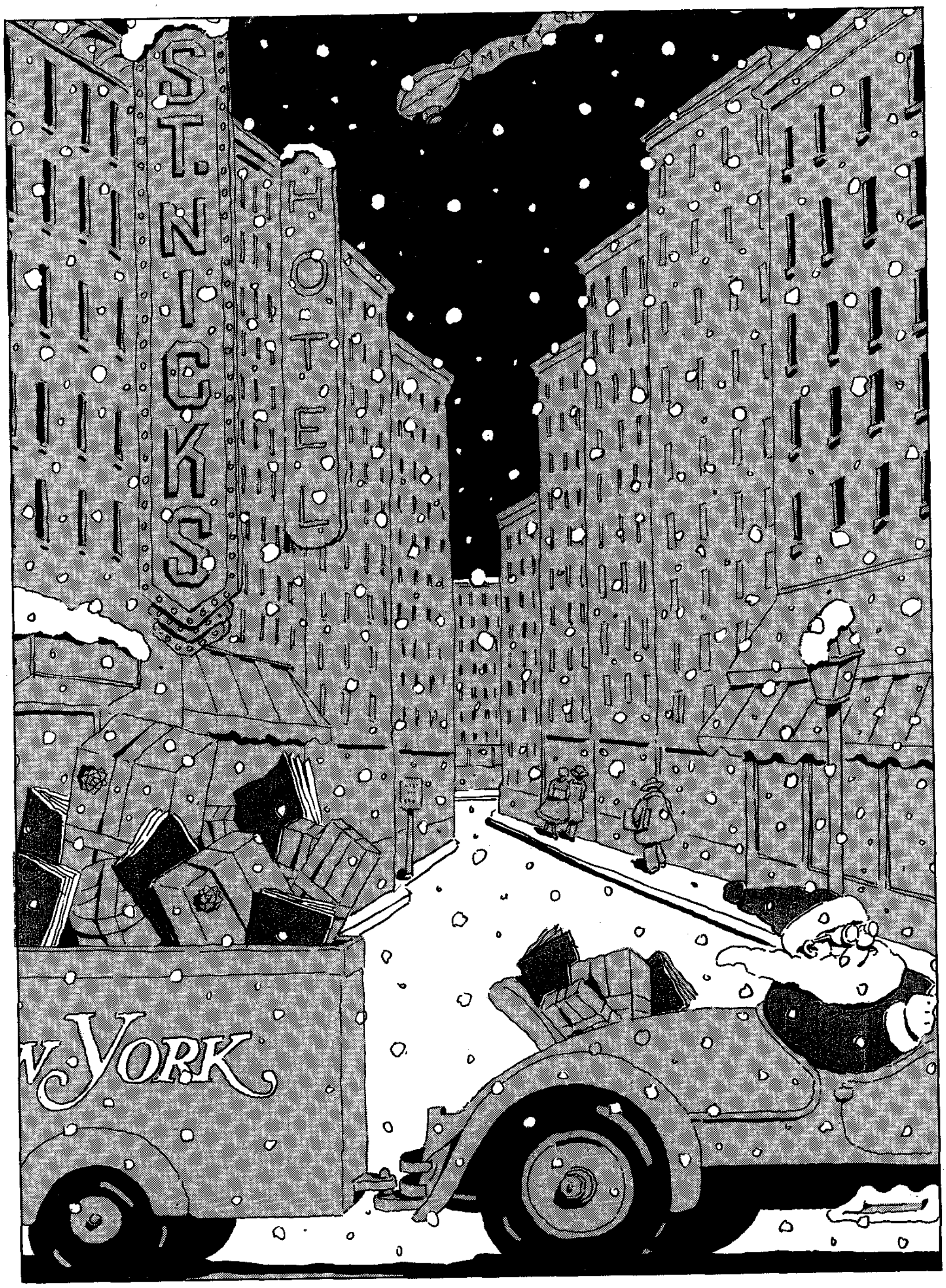
☐ Finally, buy what you enjoy, and don't expect to make a million in profit overnight. Most of the purchases you make will inch up in price on the retail level and may actually slip in price on the resale market. Even if retail prizes are zooming, you might have to take a substantial loss if you sell the piece back to the gallery where you bought it, as the gallery will be paying you approximately the current wholesale price.

Sure, some prices shoot up. Take the Norman Rockwell litho *Dreams of Long Ago,* which was released at $1,000 on October 15, 1977. Today it is selling for $4,000—if you can find one for sale. In February 1977, *Young Lincoln*—another Rockwell—sold for $1,200 at publication. It had doubled in price by May, and right now it is selling for $6,200. Other Rockwells move a bit more slowly, but they are all moving higher with the speculation that Rockwell, now in his mid-eighties, won't be signing many more prints.

But will you make a fortune investing in Rockwells? Maybe, some say, but my wife won't let me buy another. Rockwell dealer Len Carlyle says I'll be kicking myself someday if I don't.

Dealers who don't handle Rockwell might argue that Rockwell lithos are nothing more than reproductions of his paintings, though hand-signed by the artist. The critics say real lithos are only those pieces for which the artist has created the stones or screens for printing. Rockwell's promoters counter that the new lithos are approved to his specifications while admitting that he is unable now to re-create the mastery of his paintings of decades long gone.

How will Rockwell prices vary in the future? The speculators say they will move steadily higher in anticipation of the day when there will be no new editions. Then, experts predict, prices will boom and then bust as hoards are released into the marketplace. But as one dealer said, "I have an M.D. in the Midwest who sent me $15,000. He'd rather put his cash into Rockwell than let it sit in a box or go to Uncle Sam."



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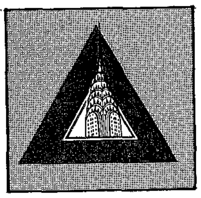

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 333

BY MARY ANN MADDEN

"NEITHER A BURROWER NOR A LONER BE."
—Polonius's advice to hermit crab.

"ON Y VA QUI MAL Y DANSE."
—Sign in the window of the Fred Astaire Studio, Paris.

Above, familiar misquotations redefined. Competitors are invited to supply a definition for one near-miss or mangled aphorism, title, familiar quotation, or the like.

Results of Competition 330, in which you were asked to redefine one word altered by rudimentary repunctuation.

Report: ANTI-QUIT'-IES—1. One who opposes old jokes which should have been retired. Or fired. 2. Competition editor (who should have been retired. Or etc.). Sample antiquities, all very public domain: CHO-PHO-USE. PO-LOP'-ONY. PSYCHO-THE-RAPIST. MAC-HINE. PARA-DOX. MAN'S LAUGHTER. Further troublemakers: words not overchanged by stress, but presented with a "normal" fractured definition, as in: FORMAL DE HYDE — Leather evening wear. Words re-stressed but unchanged in meaning, or retaining the flavor of the original, as in PENAL-TIES—Inmates' neckwear. Repeats from this competition: WEE-KNIGHT —Smallest member of Scotland's Round Table. ZE-BRA'—Dolly Parton's undergarment. ASP-HALT—Snake repellant. MIA'S MA—Maureen O'Sullivan. ALI-MONY—Fight fee. TEST'-I-CLES—Greek god of Macho. LEG-ENDS—Fabled feet. IMP-ROPER—Elf hunter. PH-ONE-TIC—Acidity spasm. Yes, yes, I *know* some of the entries below are more than one word. But listen. Breaking up is hard to do.

First Prizes of two-year subscriptions to "New York" to:

TUT-U — An obscenity peculiar to ancient Egyptian ballet dancers.
Alan E. Brill, Staten Island, N.Y.

PESSIMI ST.—Alternative programming for jaded children.
Mark Lawrence, Boston, Mass.

NO-C-TURN—Highway sign in Warsaw.
James O'Laughlin, Bloomfield, Conn.

Runner-up Prizes of one-year subscriptions to "New York" to:

DR. OOPS—Nervous surgeon.
Albert G. Miller, NYC

GARG-OYLE—Popeye's ugly sister-in-law.
Miles Klein, East Brunswick, N.J.

BA NA NA—South American vocal group.
Lewis Terman, South Salem, N.Y.

THE I.R.S.—What, before April 15, was Ours.
Lani Anderson, Washington, D.C.

And Honorable Mention to:

BAT'-HERS—Monogrammed towel found in a cave.
Frances Fall, Pittsburgh, Pa.

PRESI-DENT—Jimmy Carter's toothpaste.
Wm. Slicker, NYC

BROB DIGNAGIAN—Defensive tackle.
Scott Reisfield, Philadelphia, Pa.

DE-BUT—To start at SmokeEnders.
Nancy Muskin, Scarsdale, N.Y.

HAPH-A-ZARD — Opening line (repeated twice) of *The Chooch of the Lout Breekate.*
Edmund Conti, Summit, N.J.

ACT I: N.G.!—Quickie theater review.
Karen Bracey, Fairfax, Va.

FARF LUNG—The breathing mechanism of a farf.
Alan Levine, Massapequa, N.Y.

PROSE-CUTE—Slick novel about a district attorney.
Andy Pompei, Stamford, Conn.

KNOCKWUR ST.—Disputed turf in deli gang war.
Larry Laiken, Bayside, N.Y.

SAN-GUI'-NE—Red pasta.
Mary Ann Feczo, Fresh Meadows, N.Y.

CAT-CHING—Confucian Book of Nine Lives.
Dorothy Stearn, NYC

L.A.-UGH—East Coast disco chant.
Ross Martinson, NYC

FOREN (SIC)—Foreign.
Dick Larson, Seattle, Wash.

"A" TROPHY—First prize for outstanding weakling.
Jack Schindler, Brooklyn Heights, N.Y.

GOOD W/ ILL—Life expectancy.
Jean Luminello, NYC

CHAR-ACTER—Sings "Mammy."
Nate Muskin, Scarsdale, N.Y.
similarly: Harry Jubelirer, Sharon, Pa.

TACIT URN—Inanimate object which inspired Jack Keats's "Ode on a Greek Vase."
Sal Rosa, NYC

ST. URGE-ON—Catholic priest and evangelist who first served caviar in church.
Elisa Doyle, Reston, Va.

HAM-MOCK—Spam.
Tom Sheridan, Oklahoma City, Okla.

L'ANGUISH—(French) Anguish.
Judith Klein, East Brunswick, N.J.

SUPERB OWL—A first-rate owl, a real hoot.
M. H. Rooney, Rowayton, Conn.

MOO'RING—1. Band in bull's nose. 2. Corral on English heath.
James Fechheimer, Glen Head, N.Y.

POE MS. — Works of nineteenth-century writer.
Kate Winslow, Summit, N.J.

REAR-RANGE—Back burner.
Jay Stein, Paramus, N.J.

HA TRACK — Spontaneous audience reaction during taping of "Hollywood Squares."
Walter T. Walsh, NYC
similarly: Oliver Katz, NYC

CLO'-NES—Greek god of duplication, brother of the goddess of artificial insemination, Testubes.
Mark R. Frank, Beech Grove, Ind.

PTO, MAINE—1. Northern New England town noted for unsanitary restaurants. 2. School group in same.
1. Joel Frome Crystal, Scarsdale, N.Y.
2. Jean Stein, Paramus, N.J.

T-HAT—Part of outfit with T-shirt.
Nancy E. Ash, Washington, D.C.

LI'L YLIVERED — Timid hillbilly cartoon character.
Pericles Crystal, Scarsdale, N.Y.

EX-TRA-DIT'-E—Greek goddess left off most deity lists.
Karina Schoengold, Madison, Wis.

MAC-HO — Scotch-Hawaiian singer with strong masculine tendencies.
Norton Bramesco, NYC

DISCO-UN-TABLE — Intimate Montmartre nightclub.
Mark Wolfson, Spring Valley, N.Y.

TAPES-TRY — 1. Eighteen minutes of attempted presidential evasion; hence, 2. A cover-up for a stone wall.
Mel Rosen, Stanfordville, N.Y.
similarly: Kenneth L. Karst, Santa Monica, Calif.

DR. O. MEDARY—Legendary physician who reportedly once walked a mile for a house call.
Richard Kline, Beverly Hills, Calif.

ST. AMP—Patron of short circuits and the post office.
similarly: Victor Cavello, NYC; Marilyn Crystal, Scarsdale, N.Y.

MEDICI-NÉ—A born poisoner.
Sylvia Gassell, NYC

DI SHWASHER—Movie heroine of Errol Flynn remakes, *Captain Blood*, etc.
Judith M. Kass, NYC

DE-VOTE'-E—Recalled politician.
Marty Rubenstein, Miami, Fla.

HE-BREW—Macho Israeli beer.
Jay M. Tischenkel, North Miami, Fla.

STUB-BORN—Cigarette factory.
T. S. Hall, Yonkers, N.Y.

REV'-ERSE—Formerly a priest.
John Flood, Northport, N.Y.

PAN-ACHE—A pain in the face caused by wearing a heavy bunch of feathers.
Nikki Rosa, NYC

OUTRÉ-ACHES—Over-exaggerated pains.
Joel Schecter, Brooklyn

EXEC UTE—Chief Sitting Bull.
Saul Beldock, Great Neck, N.Y.

POT-A-TOES—New stew from Cannibal's Soup.
Nancy C. Knuth, NYC

PEN-DU-LOUS—French instrument for writing obnoxious lettres.
Marley-David Felmet, Columbus, Ohio

TU ES DAY—Second lesson in five-part series "How to Conjugate *être*."
Kevin B. Robinson, NYC

I, SOSCELES—Greek god of the right angle.
Richard Satterwhite, Billings, Mont.

GENES-IS—The answer to the mystery of the origin of life.
David M. Sadkin, NYC

DOME-STIC—Toupée adhesive.
Robert Goldman, New Rochelle, N.Y.

DO OMS DAY—Date for Zen observance.
Oliver M. Neshamkin M.D., NYC

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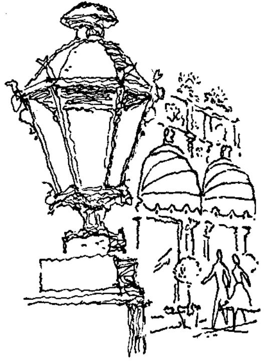

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LAPST RAKE—1. A married sailor. 2. Any erstwhile roué.
Lucille Bercow, Mamaroneck, N.Y.

PHAR-A-OH—Long-haired Egyptian princess whose story was immortalized by the scribe Bir Ming Ham.
Andrea Joline, Huntington, N.Y.

PRE-TENT IOU'S—Promissory notes written before the purchase of showy camping equipment.
Mary Kolar, Bronx
sp. mention: Jimmy Palmer, San Francisco, Calif.; Lynn Carver, Brooklyn

LE AGUE—French Legionnaire's disease.
Fran Ross, NYC
similarly: Jarin Zucker, Brooklyn

PY-ROMANIA—Flaming Balkan dessert.
Patsy S. Felmer, Wintersville, Ohio

PA'S SERBY—Opening sentence of *Square Roots*: "...my ancestors were Slavs also."
Walter Bossert, Chatham, N.J.

LAM-PLIGHT'-ER—Young sheep proposing marriage.
Mrs. J. Hirsch, Yonkers, N.Y.

FRA YING—Chinese monk.
Harry Zucker, Brooklyn

"UNDE," R-RATED — Swedish porno flick, should have been rated "X."
Frank Stein, Kokomo, Ind.
sp. mention: Barry Anderson, Wash., D.C.

PILED RIVER—Lake Powell.
Anthony Gray, Closter, N.J.

HO-IST—One who dresses up as Santa Claus.
Alice Follansbee, Montpelier, Vt.

THE ME—Plot of an autobiography.
Arlene Siegel, Stamford, Conn.
sp. mention: Reuben Tam, Monhegan, Me.

MAUS-O'-LE-UM—Everlasting floor covering.
Mona Abramesco, Miami, Fla.

BOD YLOUSE—1. Owner of small Rumanian circus. 2. Artist famous for trench murals in W. W. I.
Mrs. Wm. L. Hadley, Reno, Nev.

BOOB-OO—Social blunder of noticing hostess's décolletage.
Tom Hudson, Ashland, Ore.

STUDI OF IF(T)Y FOUR—The science of why people go where they're not wanted.
Gerald Perlman, NYC

Contest Rules: One entry should be sent to Competition Number 333, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by November 3. Editor's decisions are final and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the issue of November 27. Out-of-town postmarks are given three days' grace. **Postcards only.**

SALES & BARGAINS

BY LEONORE FLEISCHER

NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

Fall fashions—An interim clearance of selected women's high-fashion goodies, sizes 2–14, is on at Charivari. Leather jackets, were $160 and $200, now $96 and $120; leather vests, were $66, now $50; leather pants, were $130, now $104; tweed and corduroy blazers, were $85–$125, now $69–$73; corduroy trousers, were $52, now $32; corduroy vests, were $35, now $24; a large selection of fall sweaters, were $30–$45, now $17.90. Cotton knits: dresses, were $58, now $37; long-sleeved tops, were $17–$21, now $12–$17. Silk-blend separates, were $22 for vests and $40 for skirts, now $15 and $28 respectively. American Express, Master Charge, Visa, checks accepted; all sales final. *Charivari, Ltd., 2307 Broadway, near 83rd St. (873-1424); Mon.–Wed. and Fri. 10:30 a.m.–7 p.m., Thurs. till 8 p.m., Sat. 10 a.m.–6 p.m.; through 10/31.*

Brass beds—For less than the price of a headboard alone, this Brooklyn showroom and factory will give you a headboard plus a footboard identical in design, in solid brass. Prices begin at $199 for a twin bed of solid brass and go as high as $3,700 for a king-size bed made of imported solid-brass castings, with solid-casting scrolls inserted in the headboard. Most popular is queen-size, ranging from $290 to $3,500. Since virtually all beds are made on the premises, there's often a three-to-four-week wait for delivery; delivery is $15 extra for beds under $750. Ninety percent of the beds made here are unlacquered. Master Charge, Visa accepted; checks accepted as deposits only. Take the B train to 62nd St., Brooklyn, or the N train to New Utrecht Ave.; if driving, phone ahead for directions. *Elegante Imports, 6502 New Utrecht Ave., Brooklyn (CL 6-8988); Sun.–Thurs. 9 a.m.–5:30 p.m.; closed 10/23, 24; sale will go on indefinitely.*

Fish—Fresh fish is on sale here for two days only: Boston baby fillet of sole, was $5.25 a lb., now $3.99; snapper fillet, was $3.98 a lb., now $2.49; Maine scrod fillet, was $3.79 a lb., now $2.59. Cash-and-carry only. *Leonards' Market, 1213 Third Ave., at 70th St. (744-2600); Tues. and Wed. 8 a.m.–6 p.m.; 10/24, 25 only.*

Send suggestions for Sales & Bargains to Leonore Fleischer, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017, a month before the sale. Do not phone.*

One-day furniture sale—A sale is being held in this multi-floor showroom to clear out contemporary and traditional furniture. Examples: All Thomasville, Henredon, and Drexel bedroom sets are one third off manufacturer's list; every wall system on display, 40–50 percent off; sofas, chairs, and love seats (floor samples), were $550–$1,100, now sold as is, $200–$495; modular seating units in Monsanto Wear Dated fabric, now $159 per unit; velvet loose-cushion, loose-pillow-back sofa beds, with queen-size mattresses, were $599, now $445; matching love seats, $295. Dining-room sets will not be on display but may be ordered from catalogs or ads, etc., at no less than 30 percent off manufacturer's list. Master Charge, Visa accepted as deposits only; checks accepted; delivery additional. All sales final. *New York Furniture Center, 41 East 31st St. (679-8866); Sun. 9 a.m.–5 p.m.; 10/29 only.*

Healthy program—"Bodytalk," a free noontime program on women's health care, is being held on three consecutive Thursdays from noon to 1:30 P.M. as a community service, with free light luncheons supplied by Healthworks. The topic for November 2: "Getting the Most Out of Your Health Care"—dealing with doctors, what you're paying for, your rights as a patient. November 9: "The Ins and Outs of Birth Control"—what's available, how to decide, hormones and health effects, pregnancy prevention and detection. November 16: "Vaginal Health"—infections, V.D., cystitis, pap-testing. Admission is free, but reservations are required, so phone ahead. *Eastern Women's Center, 14 East 60th St. (832-0033).*

Consumer Aware

Ripoff?—A reader of ours called to complain about Smart Shop Cameras, written up here in the October 16 issue. On two different occasions the store informed us in writing that the Olympus OM2 camera, with an f1.8 Zuico lens, would be offered for $222, and we confirmed this price over the phone before printing it. The store now claims this was in error by over $100, and that to sell the camera at such a price would put it out of business. We think the offer was a come-on; we advise you not to shop at Smart Shop, and we apologize for anyone's inconvenience. ■

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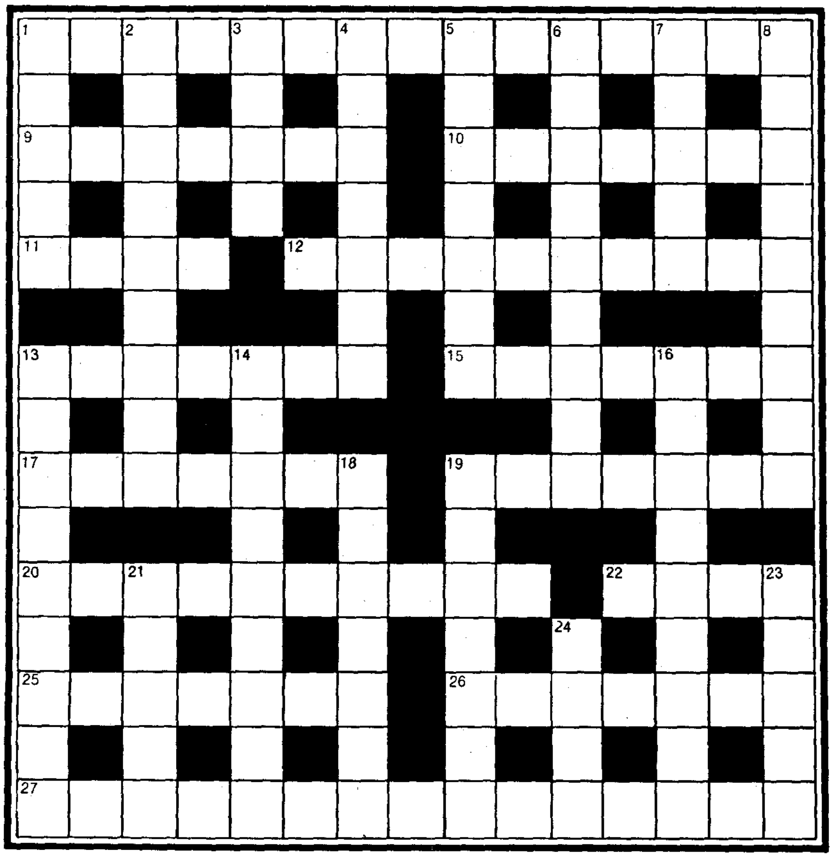
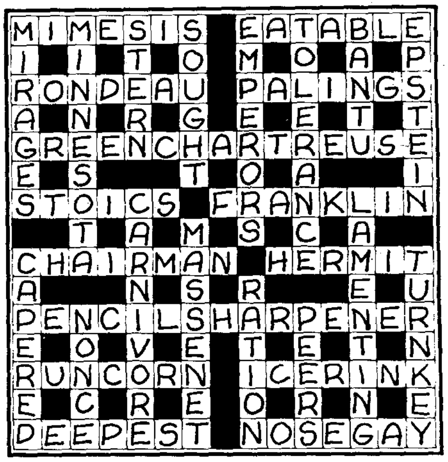
FROM THE SUNDAY TIMES OF LONDON



Solution to last issue's puzzle:



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Clues

ACROSS

1 Don't construct bypasses for progress! (4, 4, 7)

9 Are you on the right track in saying it won't get people down? (2-5)

10 Sets are made from this piece of mosaic. (7)

11 Garb just right for clubs perhaps. (4)

12 Followers of the Romans in a notable address. (10)

13 Connection as in oil production. (7)

15 Might it help a pupil? Humbug! (3-4)

17 "Image, that flying still before me, — upon the glassy plain" (Wordsworth). (7)

19 Weather's just fine, so get the swings and roundabouts in place. (3, 4)

20 Poorer belt used by these irregular soldiers. (5, 5)

22 Honourable fellow in charge has style. (4)

25 Letters rewritten in support. (7)

26 Impressed with a newspaper set by the editor? (7)

27 Progressing at cards and producing a couple of merry japes en route? (6, 3, 6)

DOWN

1 Handles roughly at Rugby? (5)

2 Bird involved in mourning for the cat apparently. (9)

3 Tough guy loses his tan, but still gets to box. (4)

4 New moon's on the wind. (7)

5 Concentrated in time. (7)

6 Rising again—an uprush in the rent! (9)

7 A ray of light in a line at right angles to the vessel. (5)

8 In case a horn goes wrong, there's always this nautical safety device. (3-6)

13 Record a musical pattern sounding to have basic power. (9)

14 Simon showing off in unpretentious fashion. (9)

16 Not at all interested in a way to call back. (9)

18 Most obscure method of discovering a special boat in three parts of a destroyer. (7)

19 Sign of an insect with no tail? (7)

21 Start away in a continuous run. (5)

23 Many poems difficult to understand. (5)

24 Row causing a sign of weeping apparently. (4)

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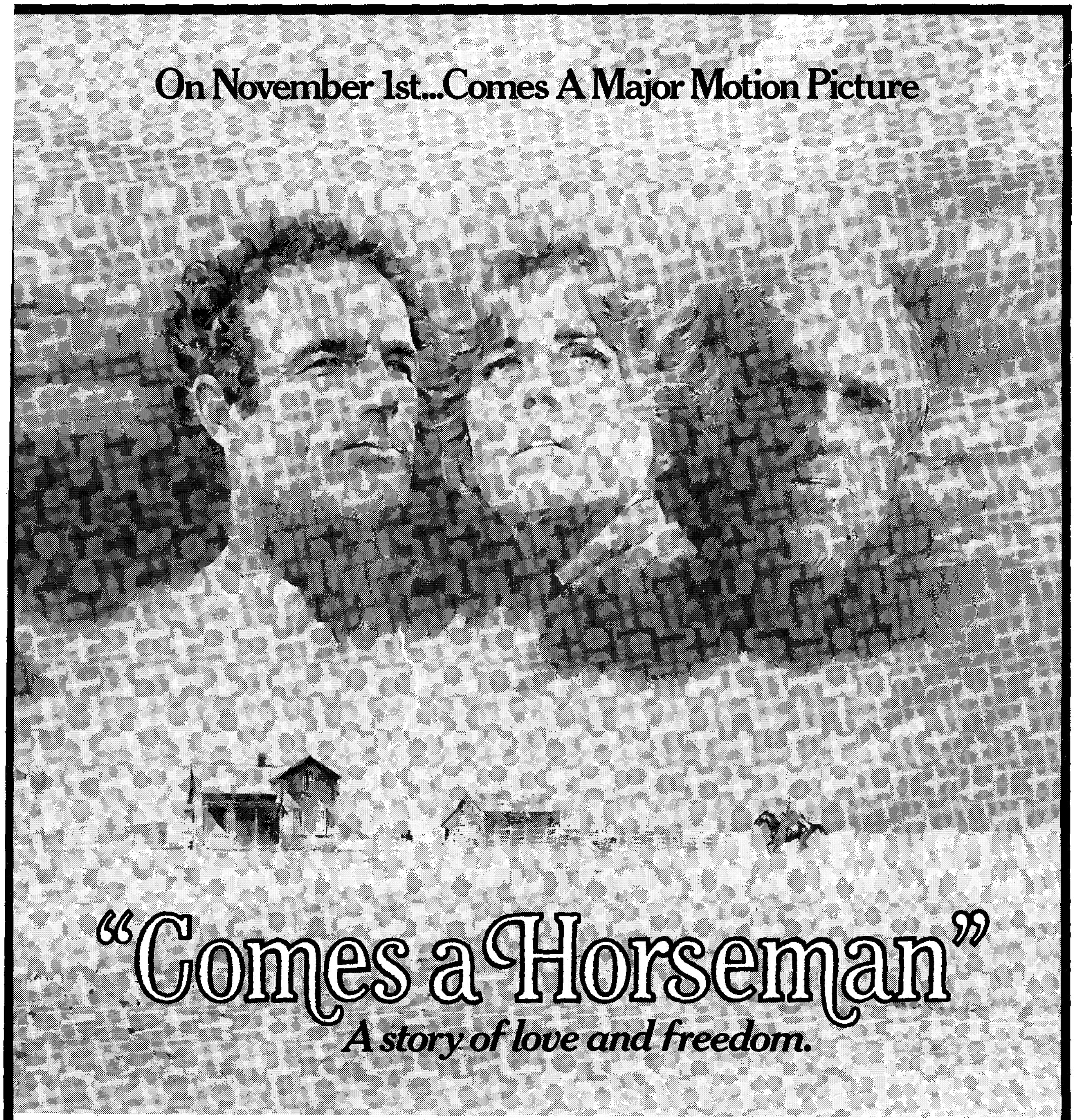
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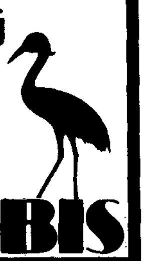

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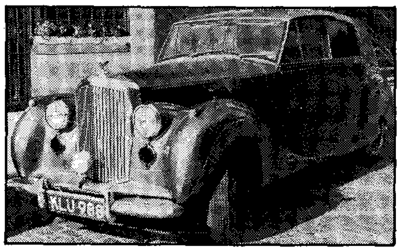

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Want East Side Apartment for House in Great Neck (Lake Success). Three bedroom Ranch expandable to five. New central air, heat, alarm on half acre. Low Taxes - Excellent schools. Golf, Tennis and Swim privileges. Want three bedroom with terrace. Box 1339 NYM.

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Brooklyn Heights Cooperative—Sprawling 8 rooms, excellent condition. 384-2150.

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Beekman Place—Charming duplex with terrace, large living room/fireplace, dining room, servants bath, 2 bedrooms with baths. $1,300 maintenance... $200,000. JANE HAYES, (516) 759-0400.

Hallendale, Florida—Luxurious hi-rise, 2 bedrooms, 2 bath, marina, tennis, December- March, $7,500. (305) 454-4409.

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43 Fifth Avenue—4½ rooms, landmark building, $110,000. 924-4728.

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Tarrytown—Converted Carriage House, 4 bedrooms, 3 baths, magnificent living room with fireplace, family room, modern kitchen, low taxes. $125,000. Broker CRONKHITE, (914) 693-3382.

Sussex County, Northern, N.J.—Must sell, secluded year-round country retreat, 2 bedrooms, $20,000. (212) 399-0362.

Westbury—Beautiful Brick Split Home, 2½ Baths, Whirlpool Tub, 3 Bedrooms, all appliances, rugs thru-out, central air-conditioning, $80,000. Principals only. (516) 997-7120.

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Southern Vermont restored Farmhouse—Barn, 22 acres, swimming pond, skiing, $87,500. Music, golf, tennis nearby. Eighty more acres available. 682-0730; 249-5242.

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Magnificent Brick Country Estate on 12 acres, close to Princeton Univ. 4 BR, 6 bths, spectacular 180°, 8 mile panoramic views. Horse country & wildlife. Cathedral-ceiling sunken LR, huge Thermpane glass panels & rare ceramic tile thru-out, plus every luxury feature. Pond, evergreens, 900' drive. Unmatched value. $350,000.

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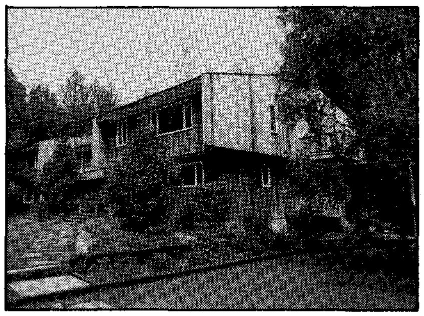
TOWN & COUNTRY PROPERTIES



Just 15 minutes from G.W. Bridge is this spectacular multi-level Contemporary in Sneden's Landing, Palisades. Truly the home with everything on 2 wooded acres offering 8 bedrooms, 8 baths, 2 story living room with balcony, media room, gourmet kitchen, huge deck, 3 car garage, even a bowling alley! $255,000.

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$185,000

Dramatic creation of glass, stone and weathered wood. 43' beamed living room with free standing fireplace, 42' gallery, hexagonal bedroom wing. Situated on 56 wooded acres with swimming quarry and mountain views. Color brochure on request.

OWNER (212) 734-9471; (914) 331-2631

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Charming pre-war Colonial on 3 acres close to town, booklined living room, first floor guest suite, library with Franklin stove. Japanese tea room, and heated greenhouse. Plus garden studio with numerous possibilities. $298,000.

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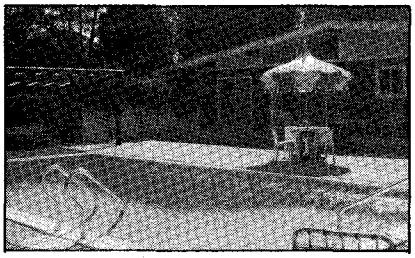

Island Retreat - Secluded house in "laid-back" community with beach and marina rights. A private paradise for two people who want every comfort and not many guests. Lavish with space, closets, low maintenance conveniences, this one-level house features a masterly master suite and a flexible guest/sitting room arrangement. Everything opens to a fenced pool area. And you'd be hard put to find a nicer spot to retire to. Talk to

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of brick and masonry with slate Gambrel roof. 10 charming rooms and full attic. An elegant property in an old established area - two acres, not far from L.I. Sound. Connecting guest cottage offers attractive accommodations. For price and full particulars, call or write:

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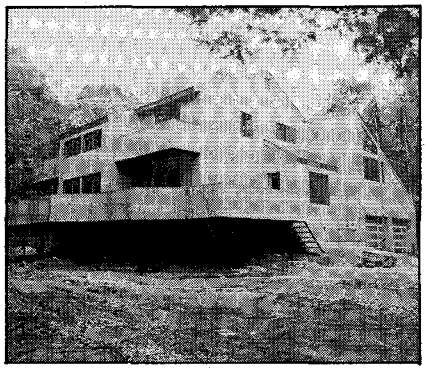
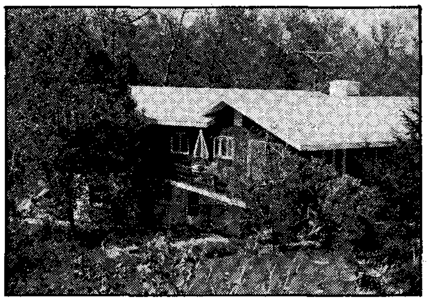


Architect designed and built by a European craftsman, this contemp. was created for those who want total elegance and charm. Approx. 3000 sq. ft. on 4 very private acres overlooking a reservoir, $179,000.



Impressive 10 room home on 3 hilltop acres with swimming pool, paddle tennis court, fishing-skating-boating pond. $184,000.

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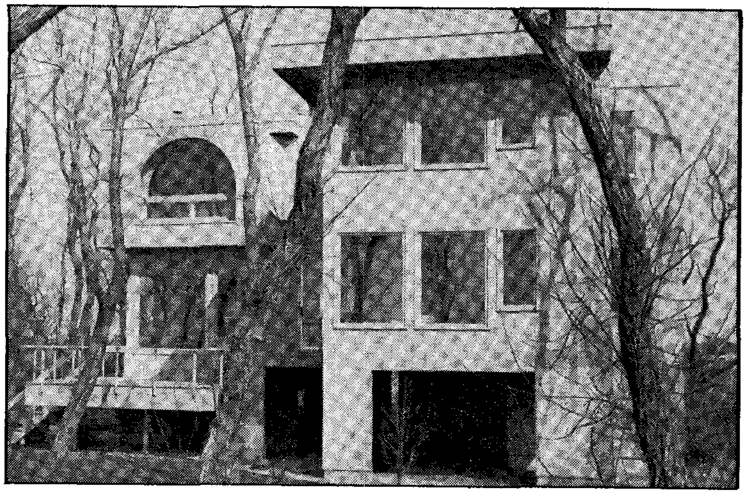
TOWN & COUNTRY PROPERTIES



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Over an acre very private, on a cliff with spectacular views of the sunsets. Private sandy beach, 2 bedrooms, 2 full baths, fireplace, 2 living rooms, 3 decks. $150,000, full mortgage available.

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4 acres surround comfortable, classic, traditionally furnished 9 Room turn of the century farmhouse in quiet rural setting. Spring water, views. Immense charm! $39,500

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Sophisticated colonial style country house and 30 acres with brook, water fall and pond viewed from the kitchen window. Attractive barn, and wine cellar built into side of hill. $200,000.

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Executive neighborhood, Ridgewood, New Jersey. 4 bedrooms, 3 baths, powder room, maid's quarters, LR, DR, family room, breakfast rm, mod. kitchen, finished basement, pool, cabanas. $260,000 by Owner, (201) 444-1626.

212 Prime Pa. Acres, $170,000

Excellent locale. NEAR ALL SEASON RECREATION FACILITIES IN THE POCONO MOUNTAINS: 2 major ski areas; international raceway; 2 lakes; state forest & game land. Excellent restaurants & lodging. Jeep trails on property. Secluded but accessable to necessities, N.Y., Phila. & Lehigh Valley. Maps & soil studies available.

Make Money!

Charming Bucks County Inn/now restaurant, dating 1800's. Beautiful pointed 9 room stone building, interior exposed stone, open beams. 3 dining rooms, owner/mgr.'s apt. Present seating capacity: 36 for dining, 30 in bar. 3 other rooms accommodate 110 add'l. patrons. $275,000 includes BUSINESS, LIQUOR LICENSE, PACKAGE STORE LICENSE.

Elegant Charm

Beautiful 1795 Colonial in Colebrook, on 37 A. w/pond. This lovely home has 5 brms., 6 fps., lg. kitchen, huge patio. MARVELOUS LOCATION FOR EXECUTIVE LOOKING FOR QUALITY LOCATION. One hour Tanglewood, ski resorts, Hartford. NYC 2½ hrs. Neighboring Yale music school in Norfolk. Summer theater. ½ land wooded, ½ possible for swimming pool, tennis court. Recreation facilities in town. $196,000.

Prime Orleans Location

COMMUNITY TENNIS COURTS, NANTUCKET SOUND, SHOPS make this lovely 7 rm. home in Cape Cod, Ma. so appealing. Set back from the rd. in wooded setting w/lawn, the house has beautiful interior w/many family conveniences. Lg. deck, laundry, family rm. w/fp. $67,500.

50 Maine Acres $39,500

This Charming 9 rm. Victorian farmhouse needs cosmetic care, no major repairs. On quiet, paved yr. round side road. Land wooded, small open area, brook. A GOOD BUY @ $39,500 (15 A. & house, $29,500).

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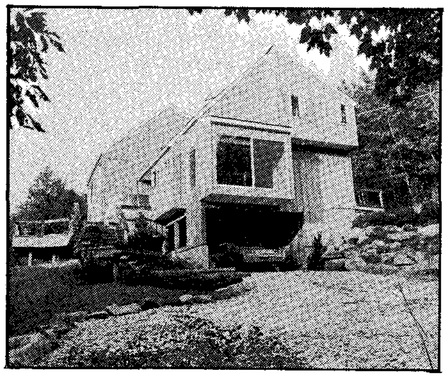

GREEN SPACE

If you've been searching for the space and excitement of a New York loft, but yearn for the peaceful greenery of the country, we have the house for you. On three high acres with meadows and woods. This four bedroom contemporary offers spacious rooms with large expanses of glass and incredible views of the Westchester Hills. $169,000.

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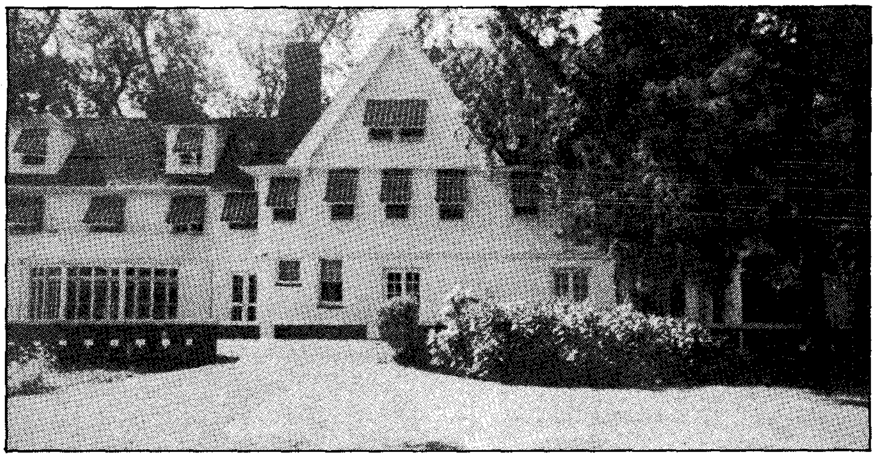
TOWN & COUNTRY PROPERTIES

"GREAT GATSBY ESTATE"



Over 4 beautifully landscaped acres in Rumson. Hand crafted beams, 6 magnificent fireplaces, woodwork rich in the detail of a bygone era. Herringbone parquet floors, 6 bedrooms, 5½ baths, den, game room. Master bedroom with sitting room & veranda. Sweeping brick patios & terraces afford a magnificent view of inground pool & cabana. A rare Home that lends itself to entertaining & comfortable year round living. Asking $325,000.

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Prestigious pillared Colonial, designed for the grand scale of living & entertaining! Long drive to utter privacy on 9 divisable acres on very quiet back road (beautiful riding Country), set high on wooded hill looking out over treetops. Two levels *of massive flagstone terraces jutting out over* swimming & boating POND, fenced POOL bordered by stone walls & brick. Lovely plantings & ground covers (all kept with minimum maintenance). Unusually high ceilings, extremely large rooms, expensive moldings & detailing thruout. Glass doors leading to terraces from everywhere!

Sunken living rm w/firepl, heated & glassed solarium, beautifully panld study w/professional wet bar & firepl. Stupendous St. Charles country kitchen for the gourmet! Pantry, dining rm, thru breezeway to separate bedrm & bath. 2nd fl: *master suite w/firepl* & 2 full baths PLUS 3 bedrms, 3 baths & large playrm. Tremendous attic storage. Huge areas in basement for all activities. Wine cellar. 2-car att garage. Approx 6,000 sq ft of living space—all in lovely taste & perfect condition! $299,000.

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Beautiful unspoiled 84 acres with small lake on charming country road. Lower Putnam County-Cold Spring/Garrison area, 1 Hr+ via rail or Palisades Parkway to Mid Manhattan. A terrific buy at $2,000 per acre. Call

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Stone walls, beautifully wooded, private drive, part of estate liquidation, 8 minute walk to water, $12,900. 15 year mortage, principals only. Zoned for 1 home only.

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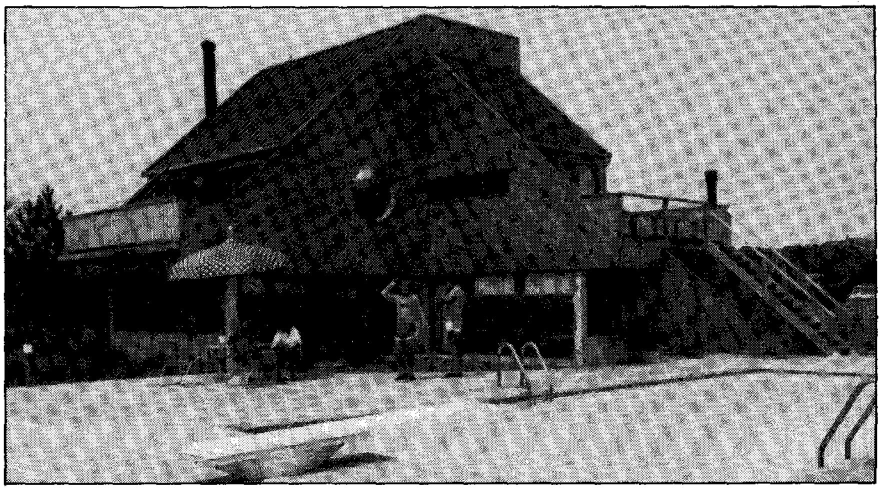

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An exciting architecturally designed Contemporary with ocean view. Three bedrooms, 2½ baths, dining alcove, fireplace, sauna, all appliances, furnished, roof deck, 20'x40' heated pool, steps from ocean on ¾ acre. $225,000.

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TOWN & COUNTRY PROPERTIES

MANHATTAN CO-OPS

5TH AVE (70's) .... 4½ RMS
DOWAGER'S DELIGHT. Magnificent one bedrm apt with full Park view. 30' LR/wbfp, marble foyer, incredible detail, 2 full baths, separate dining rm, hugh ultra-mod kitchen w/all appliances. Dressing rm, small sitting rm. A fantasy of closets. Outside maids. Mt $905. Call Mrs. Walkawicz.

9TH ST. E. BREVOORT EAST ... 4½ RMS
Sundrenched 2 BR apt w/protected views of the downtown skyline. Large corner dining area + windwd kitchen. Excellent layout. Impeccable condition. MAINT $653. Please call Mr. Johansson.

57th ST E (SUTTON PL.) .... 3½ RMS
Sleek Bright Perfect cond. Mod fully servcd bldg. Maint $406. T.D. 56%. Price $68,500. Please call Mrs. Proyect.

70's EAST BROWNSTONE CHARM on tree-lined street. Ideal pied-a-terre asking only $60,000 with $246 maint mo. LR 12x17 w/wbfp, single BR about 7x10, dressing rm, bath, serving pantry, a/c. Call Miss Boe.

C.P.S. HAMSHIRE HOUSE. Fabulous large 2 bdrm suite w/panoramic views of Central Park from drawing rm & adjoining 18x35 ft terrace. Large mod kitchen plus full hotel services. $285,000 Call Mrs. Case.

TOWNHOUSE

80's EAST - FAMILY MANSION - Handsome wide 5-story brick townhouse on lovely residential street near park. Superb cond. Spacious entertainment areas. Beautiful details thruout. Elevator. Garden. Must be seen! Call Mrs. Bowditch.

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Offering made only by duly filed prospectus

E. 80'S (OFF PARK AVE)
PANORAMIC VIEWS
3 bdrms, 3 baths, dynamite kitchen, terr, smashing decor, superb cond. Maint $840. Priced at $195,000; 60% financing; hi TD... By apptmnt Only

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5TH AVE (50's) Olympic Towers. EXCLUSIVE. 2 br, 2½ bths, great views up Ave. All contents. Other beauties in bldg. Mrs. Sharp.

5TH AVE (60's) New Listing. 4½ RMS. Unique apt. enclosed terr w/glass roof for dining. Country kitchen, master BR + SMALL Den. Ask $175M. Pauline Kunstler.

5TH AVE (70's) Stunning C.P. Vus. Spectacular LR facg C.P. Bedrm, formal DR, lrg brkfst rm, wind kit, 2½ bths, huge closets. Hi flr. Owner relocatg. $170,000 with good maintenance. Call Irina Urban.

30's (Park-Lex) Garden Duplx. Marvelous garden apt in sml twnhse, wbfp. Impeccable cond. Charm! $115M. Barbara Van Camp.

60's Mad. EXCLUSIVE. 9 rms. LR/wbfp, libr/wbfp + 3 mbrs. Mod kit. Super special moldings & details. Unusually low maint of $1100. Move-in cond. Shown by appointment only with Peggy Jacobi.

60's E. Custom Designed Exclusive. 8 RMS. 2 terraces sunny city views. 3 bedrms, libr, eat-in kitch, maids rm + bath. Ultra special! Call Joan LaCaille.

70's E. ... Sky High! ... 5 RMS. Fabulous city views from every room. 2 large mastrs, lrg cor din, 2 bths, kit/wind. Unique even in NY! Ask $120,000. Mt $620. Miss Syms.

70's E (Park & Mad) Spacious New Listing. 12 RMS. Gracious sun-filled drawing rm, library + 4 bedrms. Elegant cond. Owner relocating. Maint $1,700. Mrs. Herskovitz.

70's E. Terrace. 3 br trplx in newly renov brownstn. LR/Wbfp, hi ceils, 3 brs, 2½ bths. Sunny roof terr. Tree-top vus. Quiet. $156,000. Mnt $650. Christina Sperling.

70's E. Several brnstn co-ops 1 exc elegant parlr flr-thru $185M. Others E & W. Price range $95M to $175M. Mnts $300's to $600's. Call Anne Snee PM 724-5391.

80's E. New Listing. 6 RMS. Terrace. Top value in bright attractv layout LR (19x22) w/wbfp, form din, 2 mstrs, mds rm, 3 bths. Hi flr. Drmn bldg. Mt. $733. Mr. Lynch.

90's CPW. 6 RMS. Dramatic w/Lovely Vus. 6 spacious beaut rms w/vus, wbfp, on high flr. Perfect cond. Gorgeous! Mnt $673. Asking $150,000. Call Susan Forbes.

CPW 10 rms Hi flr Breathtaking Views. Exceptional features. 14 windows on Park. Special apt. Extra lgr rms. 4 mbrs + libr. 2 serv, formal dining rm. Low maint. Asking $300,000. Call Mrs. Cardozo.

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PARK (80's lo) 14 Rms. Desire A Duplex. Smashing corner apt. 5 BRs, pan lib, LR/wbfp, beautiful marble floors. C/A/C. Maint $1560. Call Mary-Jane Weiskopf.

PARK (lo 80's) Elegant Family Apt. 12 oversized rms w/old world charm in fine fully servcd bldg. 4 mbrs + libr, corn LR, lrg grac forml DR. Eleg receptn hall. Eat-in kit, 3 srvnts rms (1 dbl). $350M. Mnt only $1125. Call only Suzanne Mosby.

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Old Established Restaurant 3 floors plus upper Duplex Apt. Many WBFPs, 29% Cash. Balance PM Mortgage.

60's East EXCLUSIVE
Mint condition, 4-story brick home. Fine details. Central A/C. WBFPs. SOUTH GARDEN. Modern Kitchen. ELEVATOR.

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Lower Triplex with GARAGE. Upper Duplex. New Listing. $400,000

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CPW (OFF). FAB VUS from Penthouse Duplex; 2 huge terr, S/W/N expos; 4 BR's, 3½ bths, secure bldg. Owner relocated. Must be sold this week. Mt $867/$145M.

WEA (70'S) NEW EXCLUSIVE
Beautiful, spacious 3½; sunk liv rm, new kitch, DW, din foyer, lge BR + extras. Excell svcd bldg. Mt $318/Ask $60M

BETH SATTINGER 362-4600

5TH AVE (low 60's) EXCLUSIVE
"FANTASY ON FIFTH"
This magnificent apt features 8 rms, sliding glass doors to terraces from every rm. 3 full mstrs + libr, all marble & mirror gallery, FDR, lgr liv rm, new kitch + maid's in the most exquisite cond thru out. Only one of a kind. Offered at $650,000. Shown by appt only with Edith Sacks.

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20's E. 8 story s/s elev bldg suitable for co-oping. Commercial use on ground floor. Asking $400,000. Call Jack Waters.

60's E (5th & Mad) 5 sty 20' wide elev townhse w/garage, original detail. Lots of bedrms, flexible space, lrg kitch. Call only Kendall Lutes Sun & Eves: 799-8527.

70's E. Marvelous 3 Br/libr new mod kitch, glass enclosed solarium on beaut garden. Immac & only $235M. Call Mrs. Dunbar.

70's E. off Park. Elegant wide hse. Ideal office & living or could be two triplexes. Expensive but worth it. For details call only Anne Snee PM 724-5391.

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80's E (5th & Mad) Exclusive. Very mod 3 br maids + grnd flr for offices or comml. Roof terr. Superb at $265M. Mrs. Dunbar.

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70s E. Wonderful 9 rm family apt. LR w/wbf. Reasonable maint. Priced to sell @ $160,000 neg.
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Mrs. Alvarez 688-8700

80s E. (Mad.) Exceptional 2 MBRs, Guest rm, 3 baths. Form DR, wbf, Mt. $730
Miss Cannon 688-8700

Park Ave (Midtown) FAST SELLER. Gracious 2 BR. So. terrace, fpl, $150M firm, Cash. $850/mo.
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Enormous 3 BR on lower 5th Ave. Stanford White bldg. Fpl, *needs wk, good financing.* Asking $195,000.
Florence Fisher 688-8700

60s 5th Ave. Fabulous 4½. LR, Din area, 2 MBRs, *2½ baths.*
Marion Hooker 688-8700
Eves & weekends 758-6259

Sutton Pl So. EXCLUSIVE, 3½. That "hard to *find" modern apt w/character & charm 1 BR, 1 ba.* Terrace. Mt $397, Ask $78,000.
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70s E. Pre-war bldg. 11 rms w/sun rm. $1130 Mt. Priced to sell.
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CPW 70s Fabulous Dakota, 4 BR, Lib & LR on Park. Central a/c, Spectacular front apt w/19th century elegance.
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70s Park Ave. 7 gracious rms, fine pre-war bldg. 2 BRs, 2 mds, lg LR & DR, wbf. Maint $727.
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5TH AVE (60's) finest kept bldg, full service/garage/lowest Mt. 4½ rms, ask $150,000, Mt. $478 & 5 rms w/terrace ask $190,000, Mt. $666, both 50% T.D.

5TH AVE at 81st St. 12 rms totally renovated in comfortable splendor, 4 MBRs + lib, ask $595,000 or rent fully furnished, offers invited.

PARK AVE (low 70's) Extraordinary Duplex, 14 rms, master suite 2 rms & 2 baths, 3 other BRs + lib. $318,000. For details

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N.Y.C. CO-OP APTS

SUTTON PL SOUTH very spacious 4½ rms, 2 mstrs, 2 bths, river views, maint under $700 incl utils. Call Jacqueline Swiskey

SUTTON PL STRIKING MODERN 5 ROOMS rosewood built-ins, lovely views, 2 bths, $230,000, mt $930. Call Beverly Crandall

SUTTON PL AREA Move right in, perfect 1 bdrm, hi flr, priced to sell, mt $400, hi TD. Call Nina DeRovira residence 688-3396

70's 3RD/LEX GARDEN TNHSE DUPLEX double ht liv rm, 1 bdrm, 1 bth, mt $475, $65,000. Call Joseph Yadgaroff

70's LEX/3RD CLASSIC 7 RMS 2 mstrs + superbly designed dressing rm, maid's rm or den, 4 bths, FDR, wood beamed ceilings, mt $1236 incl utils. Call David Day

70's EAST FIRST OFFERING alcove studio, great closets & built-ins, generous finan, mt $287. Call *Mrs. Robinson*

EAST 79 ST 4 ROOMS WITH TERRACE on hi flr, So expo, spectacular views, mt $540, asking $99,500. Call Alicia Bailey

PARK AVE LOW 80's/5 rms on hi flr, 2 mstrs, 2 bths, lrg liv rm, din rm, eat-in kitch, excel pre war, family bldg, asking $135,000. Call Terry Blumenfeld

PARK AVE PRE WAR 6 WBF excel cond, maint $550, asking $150,000. Call Lauren Yadgaroff

EAST 70's/PANORAMIC CITY VIEWS from this terraced 1 bdrm apt, mt $540, $85,000. Call Susan Benisch

CPW LOW 80's PRE WAR 7 lrge liv rm, FDR, 3 mstrs, 3 bths, exciting city & park views, $200,000, mt $940 incl elec. Call Jo Sarp

90's PARK/MAD NEW LISTING Low maint $310, sunny & bright, 4½ rms, excel pre war, doorman bldg, priced to sell $85,000. Call Ellie Frommer

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TOWN & COUNTRY PROPERTIES

5TH AVE-60's. AWARD WINNING. Magnificent 11 rms in mint cond; fab moldings, beaut wood doors; 4 antique fplcs, parquet flrs + imported panlg. All combined w/sweepg Park Vus. 4 mstrs + libr. Totally renovated. Call Holly Winans, 832-4184.

5TH AVE-60's. SUPERB PIED-A-TERRE. Lux bldg; LR opens to Lanai for dining; 1 Mstr + 2nd sml BR. Mod kit, thru-wall A/C. Mt $600's. No financing. High tax ded. Please call Marilyn Abrams, 832-4186.

5TH AVE-80's. 4 Mstr BR/Family apt. Huge LR & Libr w/Wbfs. Overlkg the Park. Mnt $1441 mo. Exclusively Ours. For details call Walter Surovy, 832-5882.

57th ST-Sutton Area. GREAT FAMILY APT. Only $747 Mt for 4 brite sunny BRs, Den & Mds. LR/DR, new kit & baths. Prestige bldg. Cora Salwen 832-5879/371-3760.

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60's E. CONDO 3½ rms. $75,000. Common chrgs $156. Lillian Gallagher 832-5994.

70's E. PENTHSE-EXCLUSIVE. Imagine Coffee, Croissants & Panoramic So. Vus from your Terrace suspended hi above the City. A superb 7 rm Dplx w/3 Mstrs, 4 Baths, Mds, WBF. All in perf cond in fine older bldg. Mrs. Shiff, 832-5452; Res: 628-3146.

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70's off 5th. BREATHTAKING. PVT FLOOR MAG. MANSION CO-OP. 2 super lrg bedrms w/wbf, 2½ bths, lrg 28 ft din gallery w/wbf, 16' ceils, 30' sq LR w/french windows overlkg beaut tree-lined str. One of a kind. Ask $285,000. 80% financing. 80% T.D. Mrs. Weaver 832-5893: 752-3655.

70's (Just off 5th Ave) EXCLUSIVE LISTG. So. expos - Sunny lrg LR/Wbf, sml formal DR, 2 Mstr BRs, 2 full baths + pwdr rm. $165,000 Neg. Mt $680. For appts call Lillian Ross 832-5889; Sun, (516) 537-0637.

80's E (low) Park-Lex. EXCLUSIVELY OURS. Perfection describes this elegant fam apt. 27' LR/fpl, DR, 4 Mstrs + Libr. Ultra-mod eat-in kit, laundry, srvnts rm, 4½ bths, A/C thruout, magnif move-in cond. Truly unique in this market. Maint under $1500. Call Ann Christie 832-4185.

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Page of Lists / Philip Nobile

REMAINS TO BE SEEN

"... Almost every Roman Catholic parish in New York boasts a first-class relic: usually a bone fragment from a saint ..."

The unorthodox theft of Mother Seton's bone from Our Lady of the Rosary Church in downtown Manhattan this summer hardly put a dent in this city's collection of relics. Almost every Roman Catholic parish in New York boasts at least one official first-class relic: a tiny fragment, usually a bone, from the incorrupt corpse of a canonized saint. As one Jesuit priest commented on the dubiety of this form of devotion, "You keep your fingers crossed, but prayer never did anyone harm." Below, a list of several relics (1 through 9 are bones) venerated locally.

Holy bone: *Little remains of St. Lucy; this piece is at St. Agnes Church, on 43rd Street.*

1. St. Francis of Assisi (died 1226): the church's most popular saint, founder of the Franciscans, stigmatist, and barefoot mendicant, preached to the poor in the vulgar tongue. (St. Francis of Assisi, 135 West 31st Street; shown on feast day, October 4.)

2. St. Anthony of Padua (died 1231): a colleague of St. Francis and, curiously, the patron of lost things—thus the prayer "Something is lost and must be found/Please dear St. Anthony, look around." (St. Francis of Assisi; shown every Tuesday during continuous novenas.)

3. St. Terese of Lisieux, the Little Flower (died 1897): a young Carmelite nun whose pious simplicity and posthumous autobiography created a worldwide cult after her quick canonization in 1925; she is the patroness of "all works of Russia." (St. Terese of Lisieux, 1281 Troy Avenue, Brooklyn; shown on feast day, October 1. St. Patrick's Cathedral, on permanent display.)

4. St. Jude (circa first century): one of the twelve apostles, the brother of James, martyred in Persia. He is believed to have special efficacy in "desperate cases" and is known as "the Saint of the Impossible." (St. Jude, 431 West 204th Street; shown every Wednesday after 9 A.M. novena mass.)

5. St. Lucy (died 304): Sicilian virgin and martyr. According to holy legend, she tore her eyes out "to present them to an unwelcome suitor who was smitten by their beauty"; thus she is the patroness of eye trouble. (St. Agnes, 143 East 43rd Street; shown on feast day, December 13.)

6. St. Ignatius (died 1556): a Spanish soldier who converted to Christ on his sickbed and founded the Jesuits. (St. Ignatius, 980 Park Avenue; shown on feast day, July 31.)

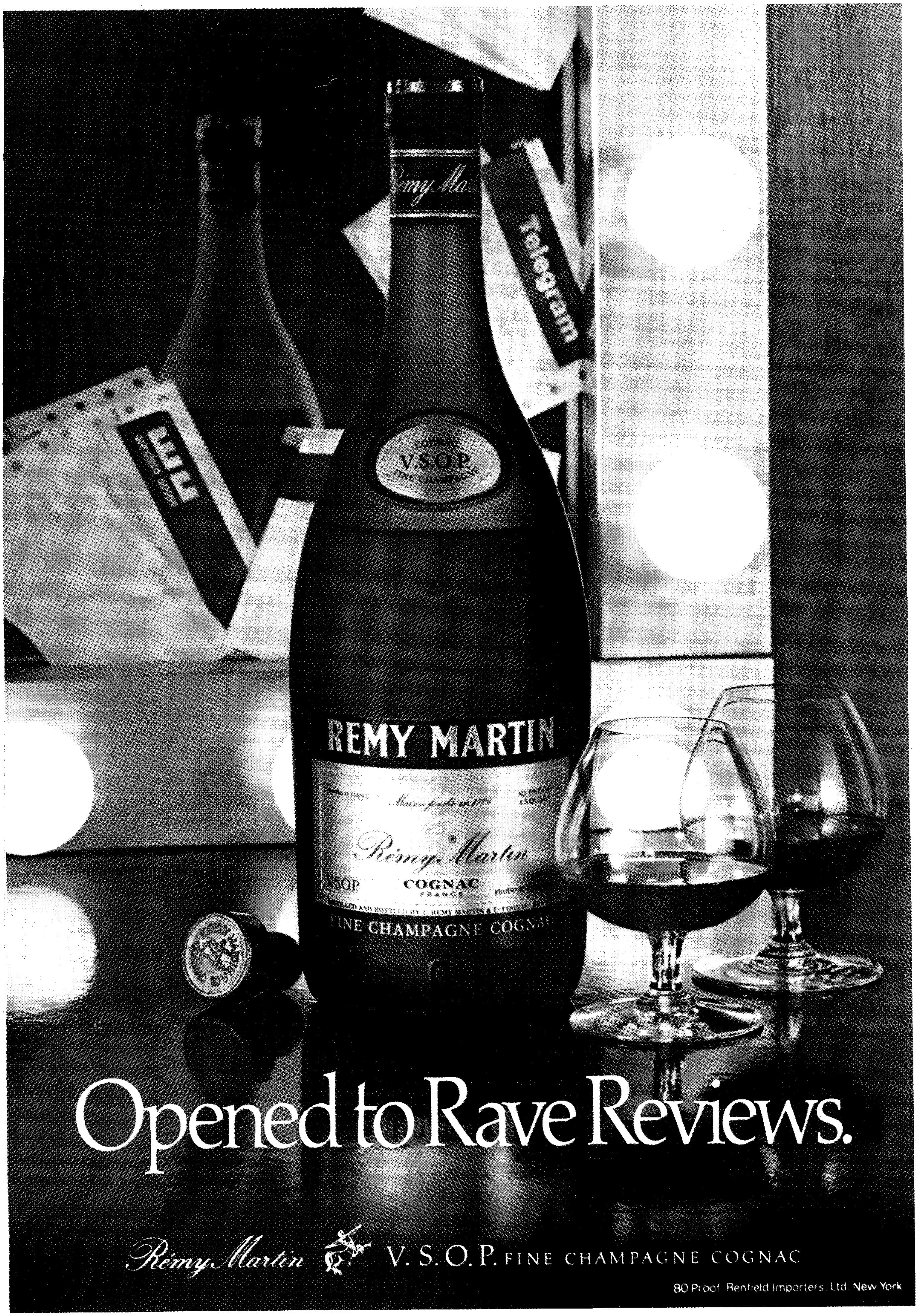
7. St. Francis Xavier (died 1552): one of the original seven Jesuits; he brought the gospel to India and Japan and became the patron of foreign missions. (St. Ignatius; shown on feast day, December 3.)

8. The North American Martyrs (died 1649): The Iroquois massacred eight French Jesuit missionaries in Canada; the bones of three of them—Charles Garnier, Jean deBrebeuf, and Gabriel Lalemant, whom the savages "baptized" with boiling water in the last moments of his torment—are on permanent display in the Fordham University Church, on Fordham's Bronx campus.

9. St. Catherine Labouré (died 1876): a French Siste of Charity whose visions in spired the so-called Miraculous Medal—all who wore it the Blessed Mother promised would receive "great graces." (St. Patrick's Cathedral shown every Monday during novena services.)

10. The True Cross: The cross of Christ was allegedly discovered by St. Helena, the mother of Emperor Constantine, during excavation o Mount Calvary in 330 A.D "It has been distributed fragment by fragment, from this spot and has already filled the world," wrote St Cyril, bishop of Jerusalem in 346 A.D. Portions of the church's most ubiquitous relic are kept in the safes of St. Patrick's, St. Ignatius, and St. Francis of Assisi. ■

Photograph by Liza Himm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